3 April 1982 US $1.95 (by air) 30p ISSN 0028 6362

Aus 62c NZ 70c Den Kr 10.75 Fr NF 6.80 Ger Dm 4.50 Malaysia $2.25 Spn 175pts IR 45p (inc. VAT)

NEW MUSICAL EXPRESS

JAM QPR FIXTURE
CLASH TOUR
DEVO vs BURROUGHS
SANDII-SUNSETZ
DAVE EDMUNDS
FLESHTONES
LORA LOGIC
JAPAN
LOLA

THE SECOND BRITISH INVASION STARTS HERE
Stateside Success the JUNIOR GISCOMBE WAY
By Adrian Thrills

Mama's proud boy Junior Giscombe. Photo by Pennie Smith.

UK SINGLES

ONE	Last Week			Weeks in	Highest
	2	**SEVEN TEARS**	**Goombay Dance Band (Epic)**	4	1
2	7	JUST AN ILLUSION	Imagination (R&B)	4	2
3	8	QUIEREME MUCHO (YOURS)	Julio Iglesias (CBS)	4	3
4	1	THE LION SLEEPS TONIGHT	Tight Fit (Jive)	8	1
5	5	POISON ARROW	ABC (Neutron)	7	5
6	10	LAYLA	Derek & The Dominoes (RSO)	2	6
7	3	MICKEY	Toni Basil (Radial Choice / Virgin)	6	2
8	21	AIN'T NO PLEASING YOU	Chas & Dave (Rockney)	3	8
9	13	PARTY FEARS TWO	Associates (Situation 2)	3	9
10	11	CLASSIC	Adrian Gurvitz (RAK)	5	10
11	9	GO WILD IN THE COUNTRY	Bow Wow Wow (RCA)	6	8
12	24	GHOSTS	Japan (Virgin)	2	12
13	4	LOVE PLUS ONE	Haircut 100 (Arista)	10	3
14	(—)	HAVE YOU EVER BEEN IN LOVE	Leo Sayer (Chrysalis)	2	14
15	14	DAMNED DON'T CRY	Visage (Polydor)	3	14
16	(—)	MY CAMERA NEVER LIES	Bucks Fizz (RCA)	1	16
17	12	SEE YOU	Depeche Mode (Mute)	7	7
18	29	A BUNCH OF THYME	Foster & Allen (Ritz)	2	18
19	6	T'AINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT)	Fun Boy 3 with Bananarama (Chrysalis)	7	4
20	20	YOUR HONOUR	Pluto (KR)	2	20
21	(—)	GIVE ME BACK MY HEART	Dollar (WEA)	1	21
22	(—)	SEE THOSE EYES	Altered Images (Epic)	1	22
23	28	ARE YOU LONESOME TONIGHT?	Elvis Presley (RCA)	2	23
24	16	RUN TO THE HILLS	Iron Maiden (EMI)	6	9
25	(—)	IS IT A DREAM	Classix Nouveaux (Liberty)	1	25
26	(—)	DON'T LOVE ME TOO HARD	The Nolans (Epic)	1	26
27	(—)	EMPIRE SONG	Killing Joke (Malicious Damage/Polydor)	1	27
28	15	CENTREFOLD	J. Geils Band (EMI)	7	4
29	(—)	DEAR JOHN	Status Quo (Vertigo)	1	29
30	22	MUSIC FOR CHAMELEONS	Gary Numan (Beggars Banquet)	4	21

Higsons clubbing at No. 28 *Pic: Kevin Cummins*

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last Week			Weeks in	Highest
	1	**THE GIFT**	**Jam (Polydor)**	3	1
2	3	LOVE SONGS	Barbra Streisand (CBS)	11	1
3	2	PELICAN WEST	Haircut One Hundred (Arista)	5	1
4	15	BEGIN THE BEGUINE	Julio Inglesias (CBS)	10	4
5	10	ALL FOR A SONG	Barbara Dickson (Epic)	8	5
6	7	PEARLS	Elkie Brooks (A&M)	19	3
7	4	ACTION TRAX	Various (K-Tel)	5	3
8	9	DARE	Human League (Virgin)	23	1
9	6	FUN BOY THREE	Fun Boy Three (Chrysalis)	2	6
10	(—)	FIVE MILES OUT	Mike Oldfield (Virgin)	1	10
11	14	DREAMING	Various (K-Tel)	6	2
12	(—)	TIN DRUM	Japan (Virgin)	12	9
13	(—)	BEST OF THE 4 TOPS	The Four Tops (K-Tel)	1	13
14	11	ONE NIGHT AT BUDOKAN	Michael Schenker Group (Chrysalis)	3	11
15	(—)	KEEP FIT & DANCE	Peter Powell (K-Tel)	1	15
16	8	NON STOP EROTIC CABARET	Soft Cell (Some Bizzare)	16	5
17	(—)	THE CONCERT IN CENTRAL PARK	Simon & Garfunkel (Geffen)	1	17
18	13	20 WITH A BULLET	Various (EMI)	4	13
19	12	DIAMOND	Spandau Ballet (Chrysalis)	3	12
20	5	ARCHITECTURE AND MORALITY	Orchestral Manoeuvres In The Dark (Dindisc)	20	2
21	17	BAT OUT OF HELL	Meatloaf (Epic)	22	9
22	(—)	PORTRAIT	The Nolans (Epic)	1	22
23	22	WORD OF MOUTH	Toni Basil (Radial Choice / Virgin)	5	12
24	20	ENGLISH SETTLEMENT	XTC (Virgin)	7	6
25	19	FREEZE FRAME	J. Geils Band (EMI)	5	13
26	(—)	JAMES BOND GREATEST HITS	Various (Liberty)	1	26
27	(—)	THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC	Various (Springtime/Island)	1	27
28	23	DR HECKLE & MR JIVE	Pigbag (Y)	3	23
29	30	LA FOLIE	Stranglers (Liberty)	10	10
30	18	WESTWORLD	Theatre Of Hate (Burning Rome)	4	15

INDEPENDENT SINGLES

1	(1)	**I Hate People**	Anti Nowhere League (XYZ)
2	(3)	**See You**	Depeche Mode (Mute)
3	(2)	**Never Surrender**	Blitz (No Future)
4	(7)	**Chaos UK**	Chaos (Riot City)
5	(8)	**Conspiracy**	Higsons (Waap)
6	(5)	**Getting Up**	Pigbag (Y)
7	(4)	**Object, Refuse, Reject, Abuse**	Dirt (Crass)
8	(17)	**Bela Lugosi's Dead**	Bauhaus (Small Wonder)
9	(12)	**Revolutionary Spirit**	Wild Swans (Zoo)
10	(15)	**The Missionary**	Josef K (Crepuscule)
11	(9)	**Love Song**	Damned (Big Beat)
12	(6)	**Jet Boy Jet Girl (EP)**	Chron-Gen (Secret)
13	(13)	**Dancing**	Zounds (Rough Trade)
14	(14)	**It's Been Hours Now**	Dead Or Alive (Black Eyes)
15	(10)	**Destroy The Youth**	Charge (Kamera)
16	(—)	**Papa's Got A Brand New Pigbag 12"**	Pigbag (Y)
17	(19)	**Today's Generation**	Attack (No Future)
18	(11)	**Megga City/Work**	Spizz Energi 2 (Rough Trade)
19	(—)	**Amour, Amour**	Mobiles (Rialto)
20	(22)	**White And Green Place**	Maximum Joy (Y)
21	(30)	**Smash It Up**	The Damned (Big Beat)
22	(28)	**Got To Get Out (EP)**	Court Martial (Riot City)
23	(—)	**Only You**	Yazoo (Mute)
24	(26)	**Vicious Circle**	Abrasive Wheels (Riot City)
25	(—)	**War Across The Nation**	Chelsea (Step Forward)
26	(18)	**No Hope For Anyone**	Dead Wretched (Infernal)
27	(16)	**Everything's Gone Green/Mesh/ Cries and Whispers**	New Order (Factory/Belelux Import)
28	(—)	**Get It Right (EP)**	Animal Magic (Recreational)
29	(—)	**No Life, No Future EP**	Expelled (Riot City)
30	(27)	**No Survivors**	GBH (Clay)

INDEPENDENT LONG PLAYERS

1	(1)	**Dr Heckle And Mr Jive**	Pigbag (Y)
2	(5)	**Hex Enduction Hour**	Fall (Kamera)
3	(2)	**Seven Songs**	23 Skidoo (Fetish)
4	(5)	**Fourth Drawer**	Associates (Situation 2)
5	(6)	**Drunk On The Pope's Blood**	Birthday Party/Lydia Lunch (4AD)
6	(11)	**Punk'n'Disorderly**	Various (Abstract)
7	(4)	**To The Shores Of Lake Placid**	Various (Zoo)
8	(7)	**Speak And Spell**	Depeche Mode (Mute)
9	(—)	**Chronic Generation**	Chron Gen (Secret)
10	(13)	**True Democracy**	Steel Pulse (Wiseman Doctrine)
11	(8)	**Not To**	Colin Newman (4AD)
12	(10)	**Machine Gun Etiquette**	Damned (Big Beat)
13	(14)	**Contradictions**	Thomas Leer (Cherry Red)
14	(15)	**In The Flat Field**	Bauhaus (4AD)
15	(—)	**Shoot Out The Lights**	Richard and Linda Thompson (Hannibal)
16	(9)	**Sextet**	A Certain Ratio (4AD)
17	(18)	**Two Bad DJ**	Eastwood and Saint (Greensleeves)
18	(21)	**Best Of The Damned**	Damned (Ace)
19	(23)	**Live In Sheffield**	Pressure Co. (Paradox)
20	(12)	**Movement**	New Order (Factory)
21	(24)	**Filth Hounds Of Hades**	Tank (Kamaflage)
22	(—)	**Spizz History**	Spizz Energi 2 (Rough Trade)
23	(—)	**Signing Off**	UB40 (Graduate)
24	(30)	**Pedigree Charm**	Lora Logic (Rough Trade)
25	(—)	**Live At 100 Club — tape**	GBH (Chaos)
26	(16)	**Incontinent**	Fad Gadget (Mute)
27	(19)	**Live In London — Tape**	Fall (Chaos)
28	(—)	**Live At The Jacquard Club**	Higsons (Chaos)
29	(—)	**Nothing Can Stop Us**	Robert Wyatt (Rough Trade)
30	(—)	**Anthem**	Toyah (Safari)

Compiled by NME from a nationwide survey of independent record shops

REGGAE SINGLES

1	**Where Are They Now**	Erika Gale (Ital)
2	**I've Fallen In Love**	Donna Rhoden (Santic)
3	**Why Do You Make Me Wait**	Riot Squad (Sparkside)
4	**Never Love Again**	Sandra McFarlane (Paradise)
5	**Cool Down Amina**	Keith Douglas (Fashion)
6	**Never Gonna Let You Go**	Elita Homer (Castro)
7	**Baby Love**	Tamlins (Reggae)
8	**Daughter of Zion**	Winston Reedy (S&G)
9	**Promise Is A Comfort To A Fool**	Barry Biggs (Afric)
10	**We're in This Love Together**	George Nooks (Reggae)
11	**Watcha Gonna Do**	Vivien Jones (Virgo)
12	**Pretty Woman**	Mighty Diamonds (Reggae)
13	**Stormy Nights**	Rolands (Plantation)
14	**Sweet Soul Rockin'**	Carlton Lewis (Top Notch)
15	**Shut Me Mouth**	Rankin Dread (Greensleeves)

REGGAE LPs

1	**Mr Yellow Man**	Yellow Man (Greensleeves)
2	**D. J. Clash**	Nicademus & Toyan (Greensleeves)
3	**Chip In**	Wayne Jarrett (Greensleeves)
4	**Poor Man Style**	Barrington Levy (Trojan)
5	**Down To Earth**	Cool Notes (Mass Media Music)

Bluebird Records, 155 Church Street, London W2

US SINGLES

1	**I Love Rock 'n' Roll**	Joan Jett & The Blackhearts (Boardwalk)
2	**Open Arms**	Journey (Coiumbia)
3	**We Got The Beat**	Go-Go's (IRS)
4	**That Girl**	Stevie Wonder (Motown)
5	**Sweet Dreams**	Air Supply (Arista)
6	**Make A Move On Me**	Olivia Newton-John (MCA)
7	**Centrefold**	J. Geils Band (EMI America)
8	**Chariots Of Fire**	Vangelis (Polygram)
9	**Pac-Man Fever**	Buckner And Garcia (Columbia)
10	**Freeze-Frame**	J. Geils Band (EMI America)

US LPs

1	**Beauty And The Beat**	The Go-Go's (IRS)
2	**Freeze-Frame**	J. Geils Band (EMI America)
3	**I Love Rock 'n' Roll**	Joan Jett & The Blackhearts (Boardwalk)
4	**Chariots Of Fire**	Vangelis (Polygram)
5	**Escape**	Journey (Columbia)
6	**Ghost In The Machine**	Police (A & M)
7	**Physical**	Olivia Newton-John (MCA)
8	**Four**	Foreigner (Atlantic)
9	**Great White North**	B&D McKenzie (Polygram)
10	**Get Lucky**	Loverboy (Columbia)

Courtesy Billboard

DENMARK

1	**Tonight I'm Yours**	Rod Stewart (Warner Bros)
2	**Oh Julie**	Shakin' Stevens (CBS)
3	**It's My Party**	D. Stewart & B. Gaskin (Stiff)
4	**Cambodia**	Kim Wilde (Rak)
5	**Everlasting Love**	Rachel Sweet (CBS)
6	**Physical**	Olivia Newton-John (Polar)
7	**Red Lights**	Kim Larsen (CBS)
8	**Little Lady**	Aneka (Ari)
9	**Young Turks**	Rod Stewart (Warner Bros)
10	**The Mighty Ship**	Samse (KMF)

Courtesy BT/IFPI/Billboard

FIVE YEARS AGO

1	**Knowing Me Knowing You**	Abba (Epic)
2	**Going In With My Eyes Open**	David Soul (Private Stock)
3	**Chanson D'Amour**	Manhattan Transfer (Atlantic)
4	**I Don't Want To Put A Hold On You**	Bernie Flint (EMI)
5	**When**	Showaddywaddy (Arista)
6	**Moody Blue**	Elvis Presley (RCA)
7	**Sunny**	Boney M (Atlantic)
5	**Sound And Vision**	David Bowie (RCA)
9	**Oh Boy**	Brotherhood Of Man (Pye)
10	**Red Spells Danger**	Billy Ocean (GTO)

TEN YEARS AGO

1	**Without You**	Nilsson (RCA)
2	**Beg Steal Or Borrow**	New Seekers (Polydor)
3	**Alone Again (Naturally)**	Gilbert O'Sullivan (MAM)
4	**Hold Your Head Up**	Argent (Epic)
5	**American Pie**	Don McLean (United Artists)
6	**Meet Me On The Corner**	Lindisfarne (Charisma)
7	**Desiderata**	Les Crane (Warner Bros)
8	**Floy Joy**	Supremes (Tamla Motown)
9	**Sweet Talkin' Guy**	Chiffons (London)
10	**Mother And Child Reunion**	Paul Simon (CBS)

FIFTEEN YEARS AGO

1	**Release Me**	Engelbert Humperdinck (Decca)
2	**This Is My Song**	Harry Secombe (Philips)
3	**Somethin' Stupid**	Frank & Nancy Sinatra (Reprise)
4	**Puppet On A String**	Sandie Shaw (Pye)
5	**Simon Smith And His Amazing Dancing Bear**	Alan Price Set (Decca)
6	**Edelweiss**	Vince Hill (Columbia)
7	**I Was Kaiser Bill's Batman**	Whistling Jack Smith (Decca)
8	**It's All Over**	Cliff Richard (Columbia)
9	**A Little Bit Me, A Little Bit You**	Monkees (RCA)
10	**This Is My Song**	Petula Clark (Pye)

TWENTY YEARS AGO

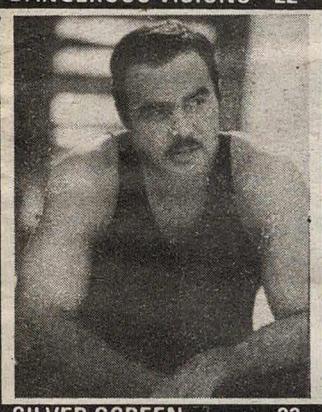
1	**Wonderful Land**	Shadows (Columbia)
2	**Hey! Baby**	Bruce Channel (Mercury)
3	**Tell Me What He Said**	Helen Shapiro (Columbia)
4	**Dream Baby**	Roy Orbison (London)
5	**Twistin' The Night Away**	Sam Cooke (RCA)
6	**Can't Help Falling In Love**	Elvis Presley (RCA)
7	**Wimoweh**	Karl Denver (Decca)
8	**Let's Twist Again**	Chubby Checker (Columbia)
9	**When My Little Girl Is Smiling**	Jimmy Justice (Parlophone)
10	**March Of The Siamese Children**	Kenny Ball (Pye)

NME NEW MUSICAL EXPRESS

INSIDE INFORMATION

BIKER CHIC 6
STEVE STRANGE 4
ROBERT JOHNSON 4
CHAS AND DAVE 5

SANDII THE SUNSETS 6
MICK KARN 7
DAVE EDMUNDS 11
FLESHTONES 13
SINGLES 15
LORA LOGIC 16
THE SKUNKS 18
DEVO/BURROUGHS 20
DANGEROUS VISIONS 22



SILVER SCREEN 23
JUNIOR GISCOMBE 26

LPs 29
RECORD NEWS 32
TOUR NEWS 33
GIG GUIDE 37
REGGAE RUNNINGS 39
LIVE! 41

Jam chance QPR Astroturf

Weller — getting ready to soccer it to 'em. Pic: Peter Anderson

THE JAM are likely to headline a big open-air concert on Saturday, July 10, at the Queen's Park Rangers football ground at Shepherds Bush in West London.

The band have accepted the invitation to appear, and all now hinges on a licence being granted by the GLC — though, as QPR's Chris Armstrong pointed out, the club staged a rock concert some years ago (by Yes) so a precedent is already established.

***NME* reported exclusively last September on QPR's plans to use their artificial grass surface for other events, besides soccer. The ground's assets are that the Omniturf pitch is waterproof, at least 25,000 people can be accommodated in comfort, and the acoustics should be excellent now that the arena is fully covered on all four sides.**

QPR see the projected Jam concert as the first of many and, providing there are no licence complications, there could be more this summer. Armstrong told *NME*: "We shall be building our own stage, but we are passing over the actual running of concerts to an accredited promoter."

EXCLUSIVE

● Reports that The Who are planning a repeat of their triumphant outdoor show some years back, at the Charlton soccer ground in South London, were said on Monday to be "highly speculative".

Strummer & Simonon — 19 dates. Pic: Pennie Smith

Squeeze taster

SQUEEZE are back in action with a new album and single, and plans for a short British tour in late spring. The LP is 'Sweets From A Stranger', for A&M release on April 30, and it was co-produced by the group and Phil McDonald. The first single from the album is 'Black Coffee In Bed', which includes Elvis Costello and Paul Young (of the now-defunct Q-Tips) on backing vocals.

At the beginning of next month, the band leave for a three-month U.S. tour, highlighted by their first headliner at New York's Madison Square Garden on June 18. But they'll be interrupting their American commitments in order to play a string of British concerts in the first half of June, with details to follow shortly.

Third go lucky

THIRD WORLD, whose projected 1981 UK tour fell through due to recording commitments in their native Jamaica, are now confirmed for an 11-date concert tour here next month. As well as their established material, they'll be featuring tracks from their latest CBS album 'You've Got The Power' — from which comes their current single 'Try Jah Love', written and produced by Stevie Wonder.

They play Poole Arts Centre (May 2), Brighton Centre (3), Bristol Locarno (4), Manchester Apollo (5), Birmingham Odeon (6 and 7), Edinburgh Playhouse (8 and 9), Liverpool Empire (10) and London Hammersmith Odeon (11 and 12).

Tickets are on sale now, priced £4 only (Poole, Brighton and Bristol); and £4.50, £4 and £3.50 (all other venues) — and they're avilable from box-offices and usual agents. Promoter is Derek Block, who has yet to name the support band.

No messing with the Kid

KID CREOLE & The Coconuts have at last been confirmed for their long-awaited UK debut tour. Leader August Darnell is bringing over a 13-piece band, and he'll have a new album titled 'Tropical Gangsters' released on May 10 on Ze — preceded on April 19 by a single culled from the LP, called 'Wonderful Thing'.

They play Leeds University (May 15), Sheffield Polytechnic (16), London Tottenham Court Rd. Dominion Theatre (17), Nottingham Rock City (20), Brighton Top Rank (21), Norwich East Anglia University (22) and Bristol Locarno (23). Then, after a series of gigs in Europe, they return for further dates at London Strand Lyceum (June 8), Manchester Apollo (10), Birmingham Odeon (11) and Aylesbury Friars (12).

London tickets are priced £6, £5 and £4 (Dominion) and £4.50 only (Lyceum). Prices vary elsewhere, and readers should check with individual box-offices for details, but the average is £3.50 (standing venues) and £4 (seated).

Know Rights to miss the Clash tour

THE CLASH, newly returned from their travels in the Far East, begin an extensive UK tour later this month. And as the culmination of their 19-date outing, they've chosen the new Fair Deal venue in Brixton as their major London venue. The band's new single, for CBS release on April 23, is 'Know Your Rights' — and that title is also being used as the billing for their concerts.

Dates are Inverness Ice Rink (April 27), Edinburgh Playhouse (28 and 29), Irvine Magnum Leisure Centre (May 1), Leicester De Montfort Hall (3), Newcastle City Hall (5 and 6), Birmingham Bingley Hall (8), Hanley Victoria Hall (9), Leeds University (10), Bradford St. George's Hall (11), Stoke Mandeville Stadium (13), Poole Arts Centre (14), Portsmouth Guildhall (15), Bristol Locarno (17 and 18), Brighton Centre (19) and London Brixton Fair Deal (22 and 23).

Ticket prices are £3.50 only (Inverness, Irvine, Birmingham, Hanley, Leeds, Portsmouth and Bristol); £3.50 and £3 (Edinburgh); £4 only (Stoke Mandeville and Brixton) and £4 and £3.50 (all other venues). They'll be available at box-offices and usual outlets, with the following additions:

● BIRMINGHAM — also available at Virgin Records (Coventry and Birmingham), Select A Disc (Nottingham), R.E. Cords (Derby), Sundown (Wolverhampton) and Cyclops (Birmingham).

● BRISTOL — also available at Virgin, Revolver, Rival and Venue (Bristol), Spillers (Cardiff), Derricks (Port Talbot and Swansea) and Records Unlimited (Bath).

● BRIXTON — also available by post (with SAE) from M.C.P. Ltd., P.O. Box 124, Walsall, West Midlands WS5 4AP. Postal Orders only, specify stalls or balcony, and state date required.

● Special coach trips are being arranged for concerts at Poole, Brighton and Bristol. For full details, contact the South West Concert Club (02372 6210).

Pearl Harbour, now featuring a new line-up, will be the support act on all dates — and there will be additional acts for the two shows at Brixton Fair Deal. A release date for the new Clash LP will be announced next week. As revealed in *NME* last week, it is provisionally titled 'Rat Patrol From Fort Bragg', and features contributions from Joe Ely, Ellen Foley and Allen Ginsberg.

Haircuts, Depeche in all-star LP P.4 | **Kennedys, Damned in anti-war LP P.8** | **Adam sacks Ants — confirmed P.5** | **Madness hits LP and video P.34** | **Zappa, Whispers to tour P.33**

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster: send address changes to NME, Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

Jaz speaks: "Sod off!"

JAZ COLEMAN, the singer who walked out on Killing Joke, is still refusing to explain why he left the band in the lurch. And when *NME* contacted him in his Icelandic hideout last weekend, his response was a curt "fuck off".

Asked why he had left Killing Joke and gone to Iceland, Jaz's only comment was: "You can wonder all you like. I hate *NME*. You'll see what's gonna happen. Just fuck off, right."

Three weeks ago, Jaz 'vanished' after a gig in Brighton, leaving no clue as to his future whereabouts, then resurfaced last week in Reykjavik, staying with local band Theyr (or Peyr, depending on your translation), a group who share Jaz's interest in the occult.

Theyr manager Gudni Agnarsson told *NME* that Jaz had not joined the band but *was* helping them with a recording project called 'Iceland', and that a gig together in Reykjavik was tentatively planned for April 12.

Jaz, said Agnarsson, met the band when he first went to Iceland a year ago, "and he told me then he knew we would work together soon". He added that the band had known Jaz was returning to Iceland "two or three weeks beforehand".

Theyr are not your typical rock band. According to Agnarsson, they are part of a large group of people "building our own community, beyond the system that is forced upon you from birth to death". As well as experimenting with electro-magnetic waves to – "create an atmosphere of harmony in concerts *and* living rooms", the band have begun to build a studio just outside Reykjavik that is designed to operate underwater.

"We just know there will be disasters from both natural catastrophes and human acts," explained Agnarsson, "so we want it to withstand the Last Wave. After that, we know a New Age is coming.

"Jaz had his reasons for coming. I can't tell you now, but I think he will reveal them in time."

This is *not* an April Fools gag.

— NJAL SAGA

Haircut's barbershop quartet!

HAIRCUT 100 form the cornerstone of an astonishing four-band plan to concrete the current wave of British pop bands as "the high water mark of UK contemporary music ever" and to "once and for all bury rock'n'roll's first three decades with a vital, radical and fresh pop approach".

The plan — fostered by H100 along with Tom Hodges, the entrepreneur behind ELO's 'War Of The Worlds' concept — is to record a four-album box set featuring musicians from Haircut, Modern Romance, Classix Nouveaux and Depeche Mode covering most of the major hits from 1957 onward. Nicky Heyward explained the reasons behind it:

"Unless we say it, no one else will. This is the greatest time for rock and pop music and we now have the talent and facilities to improve on just about anything recorded in the last thirty years. This is not to demean the talents of the original artists, but more to polish and improve upon what they did. We feel we can add to the original tracks and, perhaps, bring out what the groups were trying to get at — though they were restricted by the primitive techniques they had then. There are some great songs lying around that need the proper attention they never got."

Songs on the set — provisionally titled 'We've Arrived' — include 'All Along The Watchtower', 'Dock Of The Bay', 'Tutti Frutti', 'When A Man Loves A Woman', 'Heroes & Villains' and 'Jailhouse Rock' — the latter getting a very Salsa treatment! Modern Romance's Geoff Deane is very excited by the outcome.

"We've tried to maintain the original spark whilst giving the songs an overhaul. Today's kids don't relate to old versions. Our versions bring these songs into the '80s and you can really dance to them. I know we'll be accused of sacrilege by most old rockers but in time I really do believe our versions will gain the respect they deserve. I'm not saying they're actually better than the old ones . . . but I'll leave the kids to judge!"

'We've Arrived' is released by Charisma on their Radical Dance Process subsidiary in May and is specially priced at £12.95 although each album will be made available separately. Other guest artists include Clare Grogan, Phil Oakey, Gary Kemp and Tony Hadley (Spandau Ballet), Mitch Wenner (Red Lipstique) and Honey Bane. A single from the set, 'Tired Of Waiting' — the old Kinks standard — will be available soon.

Roland Pimm, Nicky Solo and Clare discuss the project

It'll never beat the Big Match, Steve

WHILE SPANDAU Ballet were hurtling up the M1 in a good old-fashioned tour bus and their soulmates Blue Rondo were recovering from the excesses of two London dates in one weekend, at least one former Blitz kid was remaining true to his non-gigging principles. Steve Strange was taking things at a more leisurely pace for the opening of his Sunday afternoon tea lounge, The Sterling Club.

Situated in the Gardens Club in Kensington's Derry Street, the enterprise is the brainchild of Strange and his partner Jelena Yakovic, and it offers an idyllic alternative to the rumbustious mayhem of most other London night spots — complete with the neat little extras that are one of the hallmarks of a Strange club.

If you don't fancy a stroll in what were once the roof gardens of the Biba department store, you can stay in the multi-mirrored art deco lounge and play cards or backgammon, study the new league tables in one of the Sunday papers left at every table or just eat and drink — and at £1 for two cups of Rosie complete with jam and scones, his prices compare favourably with British Rail if nothing else.

The feel is relaxed if a little rarified, although the constant clatter of flash bulbs hardly makes for the convivial mood that Strange is obviously seeking, and the views at the opening last Sunday afternoon ranged from "pleasant" to "pretentious".

Says Strange: "The thing was that there was nothing really happening on Sunday afternoon, and I've always like the idea of a place where people could relax and have afternoon tea. Originally I'd wanted to do this at the Club For Heroes, but we lost the place before we had the chance to.

"Then I was offered this place and it seemed too good a chance to turn down. I think this is the best looking club in London, maybe even the world. The potential of the place is incredible. Eventually, we hope to be able to extend our licence until 1.30 in the morning and expand the cabaret and live entertainments."

Doesn't the restricted fiver-a-throw membership smell of the loveless elitism that Strange and his cohorts are always being accused of?

"Well, we've always been elitist to an extent, and this thing is a bit like my own private party. But I have also got hold of what was once the Music Machine in Camden Town and we will be doing another club there soon called The Palace. That will run for five nights a week with live bands and a much wider audience."

But Visage, he adds with a grin, will not be among the groups appearing.

ADRIAN THRILLS takes Sunday afternoon tea with Steve Strange

Pic: Simon Fowler

Teddy — broken back

TEDDY PENDERGRASS last weekend underwent a three-hour operation to help rectify the serious injuries he sustained in a recent car crash. Reports suggest that his back is broken in two places, and it's understood that surgeons grafted bone onto one fracture at the base of the neck, while also fitting a back brace which he'll have to wear for at least three months.

At the present time, Pendergrass is paralysed, but there is no indication that this condition is permanent — that must await the effects of the operation, and subsequent treatment and therapy. Although still officially on the critical list, he is said to be responding well and in good spirits.

Suggestions that he may never be able to sing again appear to be without foundation — since, according to his agent, he is already singing in his hospital bed. What must remain in doubt for the time being, though, is his long-term future as an in-concert performer.

New SF zone

APPALLED by the lack of publishing opportunities for new British science fiction writers at a time when the American book and magazine market is going through a particularly reactionary and conservative phase, a group of eminent English critics and fans have banded together as an unpaid editorial collective to launch a new magazine.

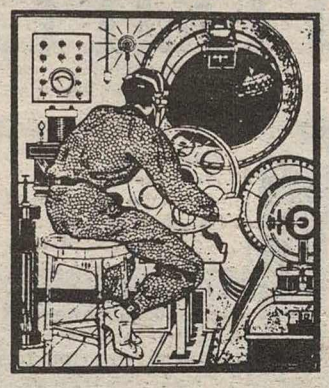
Interzone, whose first issue is now out, is an ambitious (if slightly austere) attempt at bringing back to modern science fiction the excitement it had in the anarchistic heyday of the Mike Moorcock-edited *New Worlds*. Although the initial issue features new material by personalities like Angela Carter, Moorcock, John Sladek, Mike John Harrison and Keith Roberts — and stories by J. G. Ballard and Josephine Saxton are announced for later — the editors of *Interzone* are keen on providing a showcase for newer writers.

The magazine is run on a non-profit basis with all revenue going to pay the writers at rates equalling leading US publications and will only be available by subscription (28 Duckett Road, London N4 1BN) or in specialised bookstores.

To celebrate the launch of this new magazine of speculative fiction, Forbidden Planet, the famed London bookstore (23 Denmark Street, London WC2H 8NN) will be hosting an autograph party featuring Angela Carter and John Sladek on Saturday, April 3, between 2 and 3 pm.

Coincidentally, Angela Carter, whose reputation is well-established beyond the SF literary ghetto, and John Sladek, an American long-time London resident whose humour is often reminiscent of Kurt Vonnegut, are guests of honour over Easter at the annual British Science Fiction Convention taking place at the Metropol Hotel in Brighton (April 9-12). Many other leading science fiction writers and personalities will be present and the convention welcomes impulse visitors with a varied programme of speeches, panels, films, parties and solid out-of-this-word clean fun.

— MAXIM JAKUBOWSKI



Kryzys crisis

LEADING Polish new wave group Brygada Kryzys have been blacklisted by all the official state entertainment agencies in Poland, which means that their future as a band has been effectively halted. Hopes had risen that they would be appearing outside Poland last week, when they were booked with five other Polish groups to play in Scandinavia and Holland — but when the package arrived, Brygada Kryzys were missing, and no explanation was offered.

News of their blacklisting has now filtered out of the country, and it has apparently been imposed because they played some Solidarity benefit concerts last year. They've been told officially that there's no chance of them getting any work, live or recording, while they remain together as a band — even if they change their name. So it seems that their 'Live In Poland' album, to be issued by Fresh Records next week, will be their epitaph.

□ IF YOU'RE a musician/group/drum majorette and interested in helping raise funds for central American refugees, contact Chris (01 359 1836) of the Latin American Human Rights Committee. In the early summer this said group plan a series of London and S.East England gigs and could do with tuneful contributions.

Woke up this morning, wrote me a play about the King of the Delta Blues

IF IT SUCCEEDS in nothing else, a new play called *Love In Vain* can claim credit for rescuing the name of Robert Johnson — King Of The Delta Blues Singers — from undeserved obscurity.

Written by a 31-year-old Rochdale playwright named Bob Mason, *Love In Vain* tells a poignant tale: the brief life-story of a young Mississippi boy who drew on hardships and fathomless depths of private torment to forge some of the greatest blues music ever committed to record.

Hard facts about Johnson's life are, to say the least, few and far between, and mostly lost in mists of legend and dispute — which makes the biographer's job a difficult one. Accordingly, Bob Mason has taken the bare details, opted for the most convincing of all the alternative stories, and otherwise trusted to his imagination backed up by all the research he could do into Johnson's world — the plantations, highways and low dives of the southern States in the depression-hit 1930s.

Catching the play in one of its early rehearsals at Kilburn's Tricycle Theatre (it opens April 15; full details farther down), it was encouraging to see that Mason, and the Tricycle's Canadian-born director Ken Chubb, seem to have found a young actor who's equal to the delicate task of representing Johnson — the man *and* the musician — live on stage.

Julian Littman, 24, Anglo-Indian, has some considerable TV, film and theatre experience behind him, and he's also an accomplished session-guitarist. The script calls for him to perform about ten of the 29 songs Johnson ever recorded — a role he's taken to with notable skill and

portrait of the artist as a CONSUMER

CHAS AND DAVE

CHAS

TELEVISION
Minder
The Sky At Night
Sergeant Bilko

FILMS
The Girl Can't Help It
Calamity Jane
2001 — Space Odyssey
The Blues Brothers

BOOKS
The Devil Rides Out ..... Dennis Wheatley
The Haunting Of Toby Jug ..... Dennis Wheatley
To The Devil A Daughter ..... Dennis Wheatley
Ra Of Gifford Hilary..... Dennis Wheatley
All the 'Just William' books .. Richmal Crompton

RECORDS
Ready Teddy.....Little Richard
Mean Woman Blues.....Jerry Lee Lewis
The Best Of Sellers.....Peter Sellers
Lip Up Fatty .....Bad Manners
Baggy Trousers .....Madness
Everything by The Beatles

LIKES
Fishing
Suspenders
Tea
Mick Burt's (Chas and Dave's drummer) trilby

HATES
Trendies
Disco music
Dave's farts

DAVE

TELEVISION
Steptoe & Son
Till Death Us Do Part
Minder
Out Of Town
The Jim Davidson Show
Wildlife On Two

FILMS
Zulu
It's A Mad, Mad, Mad, Mad World
Stagecoach
High School Confidential
The Battle Of Feather River
The Great Escape
The Girl Can't Help It
Jail House Rock

BOOKS
Lavengro..... George Borrow
Wild Wales..... George Borrow
The Broad Highway ..... Jeffrey Varhol
Huckleberry Finn..... Mark Twain
In Gypsy Tents ..... Francis Groome

Chas (left) and Dave. Pic: Denis O'Regan

RECORDS
You're The Only One.....Jerry Lee Lewis
Rip It Up .....Little Richard
Twelfth Street Rag..... Pee Wee Hunt
End Of The Road .....Jerry Lee Lewis
Jerry's Breakdown.....Jerry Reed
Louise ..... Paul Siebel
Farewell Blues.....Earl Scruggs

LIKES
Horses
Fiddle jigs and reels
Banjoes
Little Richard
Gypsy waggons
Suspenders
Real beer
Jerry Reed
Jerry Lee Lewis
Proper rock'n'roll

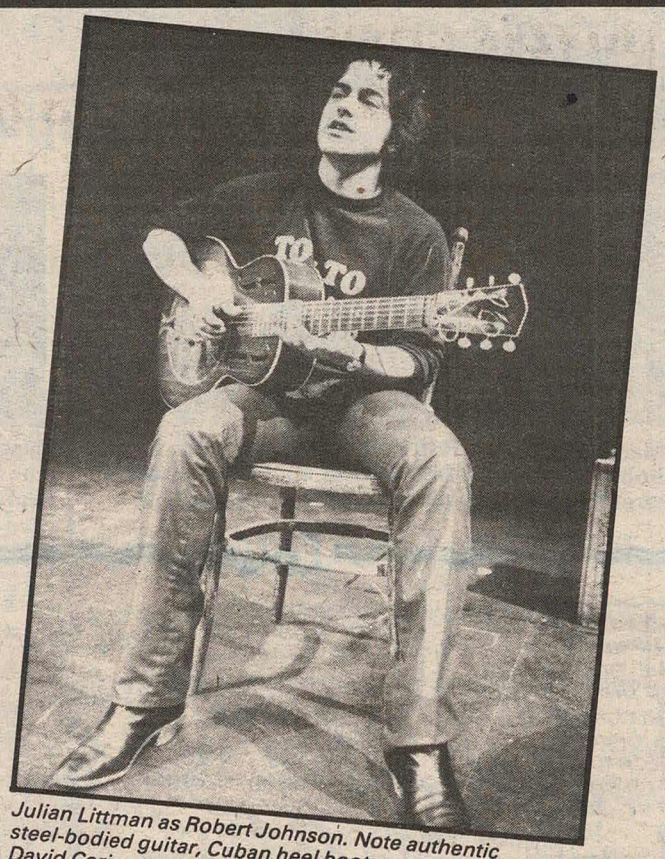
HATES
Cooking smells in pubs
Gassy beer in pubs
'Ear 'ole benders in pubs
Waiting for lifts
Most disco music
Long-winded photographers
People singing 'My Way'
Jerry Lee Lewis standing on his piano

unselfconscious flair.

Playwright Bob Mason, too, has a substantial background in theatre and TV; as an actor he's done everything from Skol adverts to *Coronation Street*, and still contributes to the latter as an occasional writer.

Being a Robert Johnson fan of long standing, though, the present project is expecially close to his heart. It was the death of another hero, John Lennon, which prompted him to consider the destructive aspects of early success on any artist still committed to preserving some vestige of emotional realism in their work. Johnson's life — born in poverty, torn between a hell-fire religious upbringing and a weakness for all the pleasures of the flesh (an inner conflict that's starkly evident in his blues), disowned by his people for embracing "the Devil's music", unable to cope with the sudden (comparative) wealth brought by recording success — all this seemed a rich source of inspiration, especially given the singer's grisly and premature end, either knifed by a rival or poisoned by a jealous girlfriend.

Of course, the influence of Robert Johnson's definitive recordings (avilable in their entirety on two CBS records, 'King Of The Delta Blues Singer, Vols. I & II') *has* survived — detectable everywhere from the cover of Bob Dylan's 'Bringing It All Back Home' to The Gun Club's recent ferocious cover of 'Preaching The Blues', via the inevitable white R&B homages of the Stones, Cream *et al.* Mick Jagger, in fact, holds the film-rights to another script on Johnson's life, but so far he's done nothing: there are murmured hopes that he could take an interest in this new production.



Julian Littman as Robert Johnson. Note authentic steel-bodied guitar, Cuban heel boots and sweatshirt. Pic: David Corio

***Love In Vain* will run at the Tricycle Theatre (260 Kilburn High Road, London NW6) from April 15 to May 15. Tickets are £2.90, and the box office number is 01-624 5330.**

— PAUL DU NOYER

Ant-less Adam

ADAM ANT appears to have carried out his threat, reported in our issue of January 23, to disband The Ants — or, at any rate, to be in the process of a wholesale reorganisation of the group. Although his precise plans are still shrouded in secrecy, it appears that two members — bassist Gary Tibbs and drummer Terry Lee Miall — have already left.

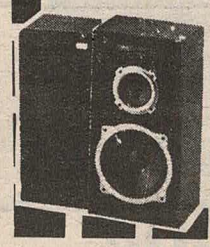
It's likely that guitarist Marco Pirroni will remain with Adam, and it's possible that Chris 'Merrick' Hughes — the other drummer — may also stay, as he's currently believed to be recording with Adam. But it's impossible to ascertain exactly what's going on, as Adam's management remains tight-lipped on the subject, and says merely that "there's nothing to report".

Changes in the structure of Adam's band were expected when, as revealed by *NME* in the New Year, he wanted to re-think his whole future approach — because he was "fed up with playing to audiences aged from four to 14".

Our number one Akai system . . . at its lowest - ever price!

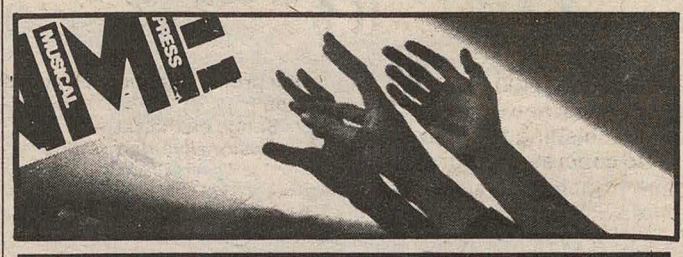
£119 THE LOT.

We've a limited number of this **guaranteed 'nearly new' Akai system** in stock, plus loads of low price add-on goodies like **cassette dex** (from £49) and the matching **Akai stereo tuner (£39.90)**. The **£119 system** includes the **AM-U11 amp** (23WPC), **SRH30** 2 way, 40W **speakers** and **AP-B21C deck & cartridge**. **Connecting leads** are free with your system. Pop in to the world's scruffiest hi fi store — **it's better for your pocket!**



HFS IS AT 62 WEYMOUTH ST. LONDON W1
9.30 to 6pm Tues to Sat (CLOSED MON)
Late opening Thursday to 8pm

THE HI-FI SURPLUS STORE



MCP presents

SCORPIONS

ODEON THEATRE, HAMMERSMITH + Guests

FRIDAY 23rd APRIL 8.00 p.m.
SATURDAY 24th APRIL 8.00 p.m.

Tickets £4.00 & £3.50 Available from B/O Tel. 01 748 4081/2 and usual agents

Note change of date tickets purchased for 25th February are valid for Friday 23rd April

Mead Gould Promotions

FOREIGNER
Live in Brussels — Vorst Nationale
1st May. **Price £54.** Departs morning 30th, returns 2nd.
Price includes ticket for concert ● Luxury coach journey ● Cross Channel ferry ● Accommodation in top class hotel ● Tick Box 1
Skipper shuttle available. **Price £39.**
Departs midnight 30th, returns morning 2nd.
Details as above minus hotel accom. Tick Box 2

THE JAM
Live in Amsterdam on 24th April
Departs 23rd, returns 25th April, **Price £57.**
Includes tickets for the concert ● Luxury coach journey ● Cross-channel ferry ● Accommodation in top class hotel ● Tick Box 8
Live in Brussels on 27th April. Departs 27th returns 28th April. **Price £36.**
Details as above. Box 4.

ELTON JOHN
Live in Paris on May 16th
Departs evening 14th, returns mornings 17th May
2 nights accommodation
Price **£85** Box 3

QUEEN
Vorst Nationale, Brussels.
Depart morning 22nd, return 24th April. **Price £57.**
Includes accommodation. Box 5.

STATUS QUO
Amsterdam, 23rd May
Price £57
Depart morning 22nd
Return morning 24th
Hotel accom. Box 6.

STATUS QUO
Brussels, 24th May
Price £37
Depart morning 24th
Return morning 25th
No accom. Box 7.

A deposit of £20 per person will secure a place please tick box for trip reqd. ☐1 ☐2 ☐3 ☐4 ☐5 ☐6 ☐7 ☐8

I enclose cheque/po to value of £ ..... or charge my Access/Barclaycard/American Express or Diners club no. .....

Name .....

Address .....

No places required .....

Send cheques/postal orders to: **MEAD GOULD PROMOTIONS**
38 HAMLET COURT ROAD, WESTCLIFF-ON-SEA, ESSEX
Tel: (0702) 339724

Mad Johnny and (inset) Swedish national daily front page outrage

Thunders mayhem triggers Swedish press hysteria

ROCK AND ROLL's most neglected dissolute Johnny Thunders found himself back in the news last week — in Sweden of all places, where his drug habit got him front page coverage three days running.

It all began when he was scheduled to play a live TV show, alongside Depeche Mode and Rupert Hine, at Stockholm's swank Studion club — but he was considered to be in too unsafe a condition to be allowed on after allegedly injecting a massive dose of heroin.

The producers did, however, let him play three songs after the credits had rolled — and his antics were witnessed in the studio by the national press.

They heard him provoke the fast dwindling audience with remarks about faggots, and stumble and fall over continually through a shaky version of 'Green Onions', according to eyewitness John Hollingsworth, an English performance artist who happened to be on tour in Sweden at the same time with Patrik Fitzgerald and Kevin Hewick.

"He fell over about ten times," says John. "He was generally fucking things up and kept shouting insults at people. The funny thing was, the TV prompters still tried to get people to cheer."

Though this episode was taped, it has not been broadcast yet, and despite the fact Thunders is virtually unknown in Sweden, the minor incident was still splashed across the fronts the following morning.

But he gave the press an even better story two days later when he broke into a medicine kit of a plane flying him from a provincial town back to Stockholm — an incident that earned him a police reception but no arrest upon arrival.

Elsewhere Thunders' antics would hardly warrant a filler, never mind this sort of hysteria, so why all the fuss?

Hakan Lahger, of the Swedish music magazine *Schlager,* suggested the national press hypocrisy about drugs in general as its cause. "Both evening papers here are very hard on drugs because they sell issues on it," he says. "There has been a very big debate going on here for the past couple of years about drugs. There is a serious drugs problem here in Stockholm, just like most large cities, but that wasn't why they ran the stories. They just used Thunders for their own purposes: selling papers."

He adds that the Swedish press equates rock with drug abuse and Thunders, though unknown, only confirmed their opinions. Thunders naturally felt a bit hurt by it all. In an interview with *Schlager* he vented his feelings on the subject.

"He wasn't pleased," Hakan understates. "He thought he wasn't worth all that coverage, saying it wasn't so much about him as something else. Which was true."

— HART BRAKER

CONFESSIONS OF GREED

Sandii And The Sunsetz want the best of both worlds — East and West. PAUL DU NOYER (words) and PETER ANDERSON (picture) let them have it

JAPAN, LAND Of The Rising Sun *and* The Sunsetz. The "Sandii And" end of the group's name seems to be an invention of Western journalists and PR people — hardly surprising, though, given the lady singer's strikingly beautiful (and highly marketable) good looks.

The Sunsetz' first album, called 'Heat Scale', has just appeared in this country through CBS, via the band's native label Alfa Records — and among those who've heard it, the impact has been favourable enough to indicate a future for the group beyond their distant homeland. What gives their appeal an extra edge seems to be the skilful way they've blended a decade of Western influence with a feel and regard for intrinsic Japanese forms. Guitarist and writer Makoto Kuboka, coping bravely with the English language, explains his ambition:

"Go for both worlds — I try! More oriental, *and* more accessible to the Western. That's what I'm trying. Very greedy!"

Certainly, the richly diverse 'Heat Scale' LP (which takes in some carefully-researched influences from everywhere from Polynesia to the US bayou) suggests he's capable of pulling off such a delicate feat: "I don't worry about album becoming *too* oriental, because it could be the time for that kind of thing, to, er, be a trendy in this country. Like, lots of fashion-makers in the clothing industry try to appeal in that direction. In the shops here we see many clothes with Japanese character — not necessarily right, but, er, *charmingly* wrong. I think it's great for English people to feel interesting about a foreign culture.

"We started to feel frustrated about just following the western ideas in music. So we started feeling the desire to being more ourselves. We wanted to feel more comfortable."

The Sunsetz' project, then, is an enterprising exercise in ethnic mix'n'n'matching — August Darnell would approve, I'm sure, and Makoto's quick to declare an affinity with the Creole Kid. But, of course, the game isn't without risk: "It's hard, because possibly it's not very accessible to *either* world. Even the Japanese market is

Return Of The Macho . . . Bikeboy chic raises its ugly blackhead again

Leather fetishism begins here . . .

Marlon Brando — the original wild one

Queen's Freddie Mercury — er, wild, anyone?

DAF's Gabi — Lewis Leathers go Montana

Village People's Glen Hughes — 'tache optional

Martin Kemp — Robin Hood to street hood

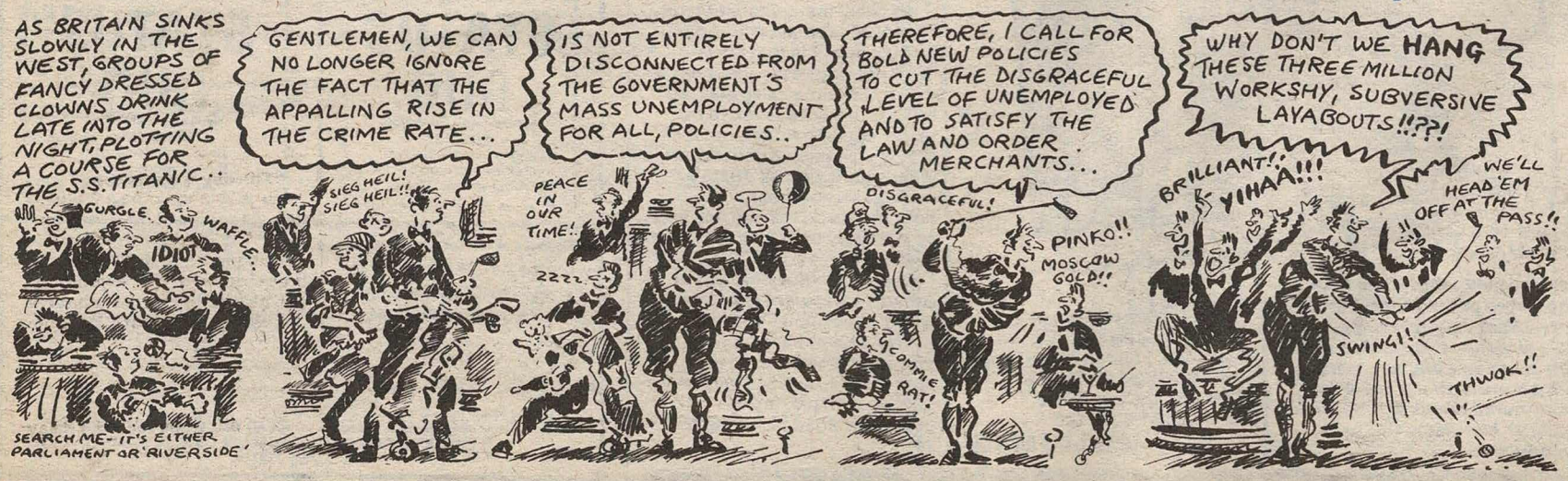
Rob Halford — Judas Priest's instant whip

Heaven 17's Martyn 'Men's' Ware

Marc Almond — the image goes Soft

Lou Reed — the woolly-headed version

Only Rock And Roll — Lowry


AS BRITAIN SINKS SLOWLY IN THE WEST, GROUPS OF FANCY DRESSED CLOWNS DRINK LATE INTO THE NIGHT, PLOTTING A COURSE FOR THE S.S. TITANIC..
GURGLE..
WAFFLE..
IDIOT
SEARCH ME - IT'S EITHER PARLIAMENT OR 'RIVERSIDE'
GENTLEMEN, WE CAN NO LONGER IGNORE THE FACT THAT THE APPALLING RISE IN THE CRIME RATE...
SIEG HEIL! SIEG HEIL!!
IS NOT ENTIRELY DISCONNECTED FROM THE GOVERNMENT'S MASS UNEMPLOYMENT FOR ALL, POLICIES..
PEACE IN OUR TIME!
2222
THEREFORE, I CALL FOR BOLD NEW POLICIES TO CUT THE DISGRACEFUL LEVEL OF UNEMPLOYED AND TO SATISFY THE LAW AND ORDER MERCHANTS...
DISGRACEFUL!
PINKO!!
MOSCOW GOLD!!
COMMIE RAT!
WHY DON'T WE HANG THESE THREE MILLION WORKSHY, SUBVERSIVE LAYABOUTS!!??!
BRILLIANT!!
YIHAA!!!
WE'LL HEAD 'EM OFF AT THE PASS!!
SWING!!
THWOK!!

Cool for know-alls

THIRTY TWO hours of exhilerating tedium can be yours over the Easter holiday as two teams battle for points in a marathon pop quiz to be staged at London's Collegiate Theatre. beneficiaries of all monies raised will be the Nordoff-Robbins music therapy centre, a charity for disabled children.

One team — of radio DJ's — will be captained by babbling Paul Gambaccini. The other — of music industry stars and minions — will be headed by producer Martin Rushent. Quizzing starts 9.55 Good Friday (April 9) and ceases 6.20 Easter Saturday.

If you want to observe all or part of the wacky enterprise down at the Collegiate itself call MRIB (01-408 0250) for details.

very American-orientated, and people there are telling me you should not try to do this, please stay as 'King Of The Laid Back' or something!"

Both the widely-travelled Makoto, and the half-Japanese half-Spanish/American Sandii (herself a showbiz veteran, who left Japan in childhood, for Hawaii then Chicago) are openly gratified to find British people taking to the group, far more than the relatively conservative Japanese and US rock audiences.

Makoto: "I feel curious about our starting to communicate with the western world. We have never really associated with European people: everything has been from America. Now we are meeting English people, and there is a spiritual/cultural minglement, an exchange. And Sandii could be the medium: she speaks English, she's half-western, the Daughter of Europa!" Somehow, Makoto feels more at home with the English than with the American culture that's dominated Japan since the war: "same kind of humour, same kind of madness, same kind of curiosity, lots of common strange personality".

I suggest to him (helped out by an interpreter whenever my accent begins to defeat him) that we in the west are more likely to find The Sunsetz interesting since their music is proud to be Japanese, rather than a slavish copy of styles we're already over-familiar with. But somewhere in translation, the phrase "proud to be Japanese" rings alarm-bells in Makoto's head — apparently, anything that's stridently nationalistic reminds him unpleasantly of Japan's own ultra-patriotic NF-equivalents. "It's just the political meaning of that . . . I feel sort of paranoid about the Japanese national flag. But, on the other hand, I really like Japanese food! Fundamental Japanese things."

Sandii adds: "The thing is, we just like to revive what we respect."

Might Makoto ever think of leaving his homeland, if England was to prove a suitable place to work?

"I have thought about being a refugee from that hi-tech country, because we are low-tech persons. I confess I've been thinking about running away. I'm very escape-orientated. I'm not strong enough to join in a well-organised perfect capitalist country like Japan — one nation, one factory— it's very hard. That's why we're in *this* kind of thing. But we still have many things we love in that area of the world. We just wanna play the game of yin/yang, through rock'n'roll. If the world is more and more westernised, then something should get more and more eastern, right?"

Promo-visit over, the six Sunsetz are going home to resume work on their next album, again produced by Haruomi Hosono of Yellow Magic Orchestra. All being well, they'll be back here in late summer to play live, tying in with the next album's release.

LYNN HANNA sees Japan's bass player Mick Karn carve a new niche as Mayfair playboy of the art world

Pic: Steve Jansen

THE SUAVER CARVER

A SUAVE art gallery in the middle of chic Mayfair is not the sort of setting normally associated with a successful pop star.

But amid the mock classical pillars and marble topped tables, Mick Karn is supervising the finishing touches to a sumptuous display of his own creations, and serried ranks of wine glasses are being arranged near the door in preparation for the press showing tomorrow morning.

You might think that one principal occupation, as the bass player for Japan, might be enough. But Mick Karn seems determined to pursue as many different paths as possible; either as a collaborator with the likes of Angie Bowie and Gary Numan, or as the chef of his own restaurant. And three years ago, without any formal training, he began sculpting.

"I just bought some clay and started. I always wanted to try it at school but I never got around to it. People are always telling me it reminds them of Bosch — he's a painter, isn't he? — but I know absolutely nothing about art. I love certain paintings but I never know who the artists are, so I don't think there's any influence from that. I think the influences come from personal experiences with people. Most of the sculptures are talking about something that happened to me, a scene that I saw taking place."

Some of these are quite grotesque, I suggest, such as the head with brains bursting out of the back of his skull or the sculpture that appears to have been constructed around a real set of teeth.

"Yes, I suppose so," he agrees. "My sister is a dentist and someone didn't come to pick up their teeth, so I thought I had to use them somewhere."

On a more lyrical side, there are the two figures diving into roses that are in turn surging up through a blue tiled floor — a sculpture that represents Mick's discovery of classical music. In another, an acrobat supports a woman one-handed while an audience looks on; called *Responsibilities*, it's a representation of a particularly happy period in the artist's life.

"Some of them are without any wire inside," he worries. "I never think of that when I'm making them. One of them is bound to get knocked over tomorrow."

In the same way that he used to play bassoon in the London schools' symphony orchestra without being able to read music, so Karn tends to rely on instinct rather than training and doesn't plan to study the technicalities of sculpture.

"I think it would spoil it. To be self-taught I think is an asset. You're learning to do something the way you enjoy it, instead of how someone else enjoys doing it. I think that's something you've got to keep hold of."

It was members of Japan and Mick's other friends who persuaded him to hold his first exhibition last year, after seeing the sculptures he had made to decorate his flat. This time drummer Steve, with whom Mick soon plans to record an LP, has contributed poetry and photographs for the exhibition catalogue. Ironically all this comes at a time when Japan have decided to take a long rest from further group activities — just at the moment when a cult following has finally changed into chart pop progress.

"Over the years there have been so many things we've all wanted to do. It seems to everyone else that this is the worst possible time to do it, but we've decided we are going to do it now, whatever the consequences.

"The record company are very unhappy about it. To them and other people it sounds like the band has split up and don't want to work with each other. But it's not like that at all. We still do work with each other, but in different fields."

Partly to gain practical experience in other musical styles, Mick has been experimenting with spontaneous bass-playing with different artists. Gary Numan's single he heard for the first time in the studio as he was recording it, and he gave an unrehearsed performance with Angie Bowie on *OGWT* after the producers had heard that they were old friends, and suggested the partnership when Japan played on the programme the week before.

When I ask how he found the rarefied art world after the more flexible conditions of pop, Karn pulls a wry face.

"All the bad side of the music business exists in the art world, only worse. Artists with other artists are terrible, always making cutting remarks. There's a lot of people who don't know what they're talking about — but that happens in the music business as well."

Despite some initial difficulties in being accepted into the elite, charmed circle of commercial London gallery owners, he found the art critics have been more than kind.A national newspaper journalist, who he asked to value the pieces, placed the price on some of them into the thousands. Japan fans are planning coach trips from the north to visit the exhibition, while school parties are coming up from Portsmouth.

"It's weird to face up to things like that and not let it get to you. I wish they could all touch the sculptures really but that's a bit ridiculous."

Just to add to the inordinate list of activities that he's compiling for this year, he also has a solo single out in June, has hopes to write a comedy himself, and is planning on acting in a play which it is hoped will be shown on TV.

At the eye of this whirlwind of human endeavour, Mick Karn himself has a slow, calm, manner with conversation that is frequently punctuated by a disarming smile.

"There's a lot of worry inside though. I've had an ulcer for two years.

"The day is never long enough. It should be a 28-hour day. To me it seem there's an awful lot that falls through. I was planning to get some music done for this exhibition. I've got some bits done but it's not very good quality. I'm going to try and finish it off in time for tomorrow, would you believe. You never know, it might work."

With his track record, I'd say it had every chance of success.

The Lone Groover — Benyon

TH' MEDIA IS A TOOL OF TH' M.O.R CONSERVATIVE JUNTA— IT MANIPULATES DUDES LIKE ME AN' M' MUSIC.....
HMM.... SO WHY DON'T YA USE IT TO YOR OWN ADVANTAGE — I MEAN, Y'COULD'VE GOT EXPOSURE ON BATTLE OF TH' BANDS!
HA! BATTLE OF TH' BANDS IS A PRIME EXAMPLE OF TH' UNACCEPTABLE FACE OF TH' BLAND CASTRATION OF ROCK....
....ANYWAY— I BOMBED OUT OF TH' AUDITIONS FOR TH' CHICHESTER HEATS.
USE Y' BRAINS, KID!
SIGH.... WHAT CAN Y'TELL A DUDE WHO KNOWS EVERYTHING?

Kennedys, Upstarts on anti-war LP

THE DEAD KENNEDYS, Poison Girls, Flux Of Pink Indians, Rat Scabies, Captain Sensible and The Angelic Upstarts are among the artists who have contributed tracks to a new anti-war LP, to be released by No Nukes Music on April 23.

Consisting of songs recorded specially for the project, the LP — titled 'Wargasm' — is available by mail order for £2.99 (inc. P&P) through Rough Trade or from the new CND shop (see story below).

Your three quid buys you the following tracks: 'Hey Jo' from Captain Sensible, 'Statement' from The Poison Girls, 'Kinky Sex Makes The World Go Round' from The Dead Kennedys, 'Continent' by Danse Society, 'Canker Opera' by White Coffins, 'Tapioca Sunrise' by Flux Of Pink Indians, 'Victory For Poland' from The Angelic Upstarts, Infa Riot's 'Power', plus Rat Scabies' 'I Hate War', 'Their Decisions' by The System, and 'The Mau Maus' by The Kill.

Recruiting and production chores on the album have been handled through Pax Records, who are putting it out on a Pax For Peace label, with a poster inside. All profits will go to peace and anti-war organisations, and Pax point out that the LP can be ordered in bulk (10 for £22 to groups or regional organisations). Enquiries should be directed to No Nukes Music themselves, on 01-486-4564 or 486-8713.

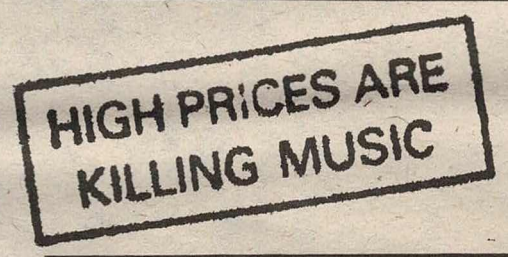
Rat (left) and Cap: solo contributions

☐ This week sees the third anniversary of the 'incident' at Three Mile Island, but it brings some news worth celebrating. Since the shake-up at the world's most famous nuclear power station not a single order for another commercial reactor has been placed in America (as opposed to 144 orders placed between '70 and '75). On top of that, six projects have been cancelled altogether, four operating generators were shut down, one had its licence suspended and the construction/progress of 44 others has been delayed long enough to make it unlikely they will ever materialise.

☐ The new, ninth issue of *Campaign!* is out and it contains all the necessary info on Easter events in any local area which are CND-linked. There's also the full story of the just-scheduled June 6 national demo which will take place in London coinciding with the visit of President Reagan and intended to impress upon him the strength and demands of the full European Disarmament Movement. Also worth noting if you're a London resident is their announcement of the new CND shop, open Mon-Fri from 10am-6pm and Sats from 10-4 at 227 Seven Sisters Road, London N4 (Tel 01-263-5673). *Campaign!* can be ordered there or from CND direct at 11 Goodwin Street, London N4 (01-263-4954) for 15p plus large sae.

—CYNTHIA ROSE

SLOGAN OF THE WEEK



Fetish Records replies to the BPI's hysterical "Home taping is killing music" message

SLEEVENOTE OF THE WEEK

From Morrissey Mullen's new Beggars Banquet LP 'Life On The Wire':

"The first Morrissey Mullen album entitled 'Up', recorded for Atlantic in 1978, is now reissued through WEA Records . . . The second Morrisey Mullen album entitled 'Cape Wrath', recorded for EMI in 1977, was years ahead of its time . . ."

Well, if they recorded it before their first it would be, wouldn't it?

GO·GO'S

THE U.S. NUMBER 1

GO·GO's "Beauty And The Beat" the Million-selling Album

also on High Quality Cassette

A&M RECORDS

I.R.S.

GO-GO GET IT NOW AT THE HMV SHOP OUR PRICE, & VIRGIN ONLY £3.99 album or cassette

AROUND THE SOUNDS WITH BASF

6. COUNTRY & WESTERN

What does country music mean?

A gap-toothed hillbilly with bib, braces and a bluegrass banjo? Bob Dylan crooning 'Lay Lady Lay'? Rhinestone-studded stetsons? The swell of a steel guitar? Grown men crying in their Lone Star beer? Elvis Costello? Dolly Parton? The Ewings' annual barbecue? Songs with titles like 'She Still Comes Around To Love What's Left Of Me'?

This is one sort of music that's generally loved or loathed with equal passion.

Those people doing the loathing find the level of sentiment just that little bit too much.

Country music was born out of the most arduous living conditions and yet it's still readily inclined towards tears and, yes, self-pity. Small wonder they call it the white man's blues.

As the first immigrants settled in the agricultural areas of The South they adapted the folk songs of their native lands to reflect their new lives.

In time, with the advent of radio and shows like "The Grand Old Opry," stars began to emerge.

Jimmy Rodgers, the "singing brakeman" of the Depression years; young Hank Williams, whose terse melancholy songs helped define the genre and took his influence way beyond his tragic death in 1953.

But it was Johnny Cash more than anyone who spread the word beyond the Southern States, and, indeed, beyond the shores of America itself.

This reformed rockabilly rebel, with his craggy face and collar turned up against the wind, developed a line in parched memorable songs like 'I Walk The Line' and 'Ring Of Fire,' songs which helped make Country the big business it is today.

Nashville likes its stars to be both larger than life and also "just plain folks."

Beyond the guitar-shaped swimming pools and ostentatious displays of overnight wealth, country singers must reflect the values and aspirations of the record-buying public.

A poor background is important; witness Loretta Lynn, the "Coal Miner's Daughter."

Families are crucial; observe how the ill-starred marriage of Tammy Wynette and George Jones was finally enshrined in a record called 'The Battle.'

The line between real life and soap opera is kept as blurred as possible.

Country stars project themselves as truck drivers, hairdressers, electricians. Their major concerns are debt, drink and moral decay. They still believe the flag stands for something.

And so do their audience.

In this light, songs like 'D.I.V.O.R.C.E.' or Merle Haggard's pugnacious 'Okie From Muscogee' take on enormous significance, speaking to and for their audience just as forcibly and passionately as any 'Anarchy In The UK.'

Rock musicians will continue to dabble in Country and Country will continue to thrive, in spite of its incurably conservative business background.

As long as the Joe Elys and the Guy Clarks keep on coming and keep true to the direct emotional line that Hank Williams laid down, then there's more than enough hope for the future.

NEXT WEEK: FUNK

BASF. THE BEST SOUND AROUND.

BASF

Issued by BASF in the interests of better listening.

"The Human League? Which ones are they?"

The Old Man of the Welsh hills. Pic: Pennie Smith.

CHARLES SHAAR MURRAY helps Dave Edmunds sort out the difference between Altered Images and the Singing Dogs

"IT WAS a very weird thing that happened in 1954 or '55 or whenever it was. It was very special and I don't think I'll ever understand it."

Dave Edmunds, curled up on a sofa in Fulham, ruminates on the nature of the music which he has chosen to play. He seems a much younger and healthier sort of personage than he did in the days when he and Nick Lowe fronted Rockpile: the drinking's down to a minimum and he runs three miles a day when not otherwise occupied.

"There is a certain essence to that music which I could never lose or become out of touch with. I was *so* affected by rock and roll when it started, that original rock and roll and those guys who started it, that I think I have an understanding, not of how it happened, but of all those talents coming out of one studio, like Sun . . .

"Carl Perkins, Jerry Lee Lewis and *Elvis Presley*," Edmunds enumerates reverently, "making records like that in *one little studio* . . . I'll never understand it, but I do understand the music, the result of it all. I'll always be in touch with that."

Just how "in touch with that" Edmunds is can be gauged from his current album and tour, the first of each for him with a new band, a new record company and new management. The new band make a sound which is lighter and cleaner than the manic, guitar-heavy rumble of Rockpile, and the album 'D E7' — a pun on Edmunds' initials, the number of solo albums that he's made and two prominently featured guitar chords — showcases that sound on a selection of songs ranging from the excellent to the indifferent.

Now with Arista Records — for whom he produced most of the first Stray Cats album — Edmunds is somewhat on the reluctant side when it comes to discussing his business affairs in any detail. He will allow, though, that he sees Billy Bremner pretty often, and stays in touch with drummer Terry Williams when that worthy is not busy earning titanic quantities of money as a member of Meatloaf's touring ensemble. He and Nick Lowe still see each other "occasionally".

In between the demise of Rockpile and the relaunch with the new band — Geraint Watkins on piano and accordion, Micky Gee on guitar, bassist John David, Dave Charles behind the drums — Edmunds kept himself happy and occupied in the studio producing albums by The Stray Cats and The Polecats. With both bands checking for Edmunds as Greaser Emeritus, he is totally unblushing about admitting that both bands knew far more rockabilly obscurities than he did.

So who does Edmunds himself check for these days?

"I like Abba."

Oh well, in that case you probably like The Human League as well.

"Human League? Um . . . I'm not sure which ones they are. I get these groups mixed up a bit. Oh yes, 'Don't You Want Me'. Harmless enough, I suppose, but out of all the brand new bands, I like Altered Images. I think they're *great*! There's something about silly pop records that I really love, silly pop songs with an unusual sound. There's this record that I love by The Singing Dogs. They've trained eight dogs to bark in tune, all the way from a dachshund to a Great Dane, and they do 'How Much Is That Doggie In The Window' . . ."

You're being extremely evasive, Dave . . .

Edmunds laughs extremely loud. "Yes, well . . . I like pop records that are extremely fresh, records by kids who are just doing something. The Singing Dogs is not exactly a good example, but Altered Images is."

Hey, Dave, did you ever hear the dub version of your production of The Polecats' 'Rockabilly Guy' that Dennis Bovell did for the *NME*'s C81 tape?

"I knew it was being done because I had to send over the tape, but I never heard it . . . what *is* dub?"

Huh???

"It's where they fuck up the mix and leave the vocals off, isn't it?"

Dave!!!

"We-e-e-ell . . . that's how it was described to me. I just wouldn't know how to play reggae, it's just so baffling to me. I used to collect bluebeat records in the early '60s. I had between 20 and 25 really good 'uns. I used to love that music and then when it got more sophisticated" — he gestures sadly — "it left me behind. It's so far advanced now that all I can do is admire it from a distance. It's incredible, I don't know how they do it.

"When I was living in Wales and collecting these records we used to try and do some of them with the band, and we'd actually pull it off. Nobody else was doing anything like it at the time. You know how they take songs that are well-known and change them? There was one that they'd done on 'Strawberry Fields Forever' called 'Ethiopia' . . . it was by The Ethiopians, I think. It went 'Let me take you down cause I'm going to — *skanka skanka* — E-thi-oh-pi-aaaa' and all the other bands were just going *'What the fuck are you doing?'* because they were all just doing whatever was in vogue at the time. But then it just all left me behind. It got too sophisticated."

Dave Edmunds stopped listening to soul music when it got orchestrated, went off rock steady when it discovered Rasta and became reggae, suspects rock music that strays too far from The Path. He's the nicest old redneck in the world, re-running the same old sources so often that it's a minor miracle that there's still anything left, chewing on the pulp at the bottom of the barrel and still bringing up something fresh. If the (musical) past is a foreign country, then Dave Edmunds is an enthusiastic traveller. He'll be sending back those dispatches forever.

". . . and this is Dave Edmunds, News At Ten, 1958."

•REFORMATION•

SPANDAU BALLET

THE NEW SINGLE

INSTINCTION

AVAILABLE IN 7" & 12" VERSIONS
12" SINGLE INCLUDES A RE-MIXED VERSION OF CHANT NO. 1
AND THE PREVIOUSLY UNRELEASED GENTLY

THE NEW ALBUM

DIAMOND

INCLUDES A VERSION OF INSTINCTION

APPEARING AT

1 APRIL
USHER HALL
EDINBURGH

•

3 APRIL
FUTURIST THEATRE
SCARBOROUGH

•

4 APRIL
PALACE THEATRE
MANCHESTER

APPEARING AT

5 APRIL
EMPIRE THEATRE
LIVERPOOL

•

9 APRIL
THE BRIGHTON CENTRE
BRIGHTON

•

10 APRIL
THE WINTER GARDENS
BOURNEMOUTH

Chrysalis

THE FLESHTONES

New blood meets old beat at the heart of parties

Fists of Fleshtones L–R: Bill Milhizer, Jan Pakulski, Peter Zaremba, Keith Streng, Gordon Spaeth

FLESHTONES

The Fleshtones know what makes the rock and roll heart beat — and they're here in the UK making it hammer a little bit faster. RICHARD GRABEL (scalpel) and JOE STEVENS (stethoscope) examined the body electric tuning up in Pasadena

THE FLESHTONES didn't start with a concept. They started with a need.

There were parties. It was the mid-'70s, and to their way of thinking there weren't enough good new records to play at those parties. Somebody had to make some music, so they decided to do it themselves.

They took a lot of their inspiration from the past, but the motive was of the immediate present. There were friends around who needed some swing and zing in their lives, and these boys were going to put it there.

That's still the way they approach their art. A good Fleshtones show crosses over the usual boundaries of a "gig" and dances all over the room. A good Fleshtones record (and finally, with the 'Roman Gods' LP, there is a great one) does the same thing and more. 'Roman Gods' is a record so personal and warm that some of the songs seem to have hands, the hands of a friend emerging out of a wild crowd to pull the wallflowers up into the revelry.

WHITESTONE, QUEENS, is an ordinary New York suburb and all The Fleshtones except drummer Bill Milhizer grew up there. Guitarist Keith Streng and bassist Jan Marke Pakulski moved out of their parents' houses into a cheap rented one of their own, and it was in that basement that The Fleshtones were born. Keith and Jan would throw mammoth parties, fuelled by lethal punch concoctions with names like Blue Whaler, and the soon-to-be Fleshtones would bank out old favourites for their friends' entertainment. The Spaeth brothers, Gordon and Bryon, became an occasional horn section (last year Gordon became a full-time member). And gradually Peter Zaemba began to feel out a place as lead singer and spiritual ringleader of the crew.

Zaremba is an art-school drop-out who remains a good draftsman and graphic designer — he is usually responsible for the cover art on Fleshtones records. A classmate of his from art school days tells me the somewhat silly cover of 'Roman Gods' isn't surprising, as Zaremba has always had a penchant for Greek mythology and European history. While attending the School of Visual Arts, Zaremba used to spend a lot of time cutting classes in favour of afternoons viewing "Polish war movies", his way of delving into his roots.

In '76 The Fleshtones left Whitestone for Manhattan and embarked on a slow climb up the Max's-CBGB's circuit. They once shared a rehearsal space with The Cramps, an appropriate footnote to their story. The two groups have many similarities — the mining of American musical genres, the manic spirit of their reinterpretations, their commitment to their own style, not fashion.

The Fleshtones aesthetic can be partially defined by the range of songs they've covered over the years. The list includes famous and obscure cuts by the likes of The Syndicate of Sound, Sam Cooke, The Rockin' Rebels, Sonics, Dave Clark Five, The Shadows, Standells, Freddie Cannon, Lee Dorsey, Question Mark And The Mysterians, Kid Thomas, Desmond Dekker . . . Soul and R&B influences turn up at least as often as garage-punk and early psychedelia. The key commitment is to the feel, the groove.

But it has proved to be a very elusive sound to record. Marty Thau was the first to try, recording an album with them in '78 for his Red Star label, from which only a single, 'American Beat' was released. The whole thing was recently issued on cassette by ROIR. There are great songs there lurking beneath a production that is too raw and unfocused to get their power across properly. The cuts on Thau's '2x5' compilation LP were good, especially 'Shadowline', but still not really there. And their first IRS release, the 'Upfront' EP, was with the exception of 'Girl From Baltimore' a rather stultified affair.

"It's been mystifying to a lot of people," Zaremba says, "that for years we never had a good representation of us. We were nosing around for five years, we must have written and cast off a hundred songs, and there was no good record of any of it. I've seen 'American Beat' referred to as a classic, but it's one of the most demented classics in the world."

All that is part of the past now. It took a young English producer named Richard Mazda to do it. Mazda, who's also done a great job for The Fall with 'Lie Dream Of A Casino Soul', stepped into the band and became a part of it. He played on both sides of the studio glass, getting in there with the band, playing percussion or guitar, keeping them up all night for what Zaremba calls "a diabolic, argumentative dialogue", keeping on them until they got it right.

'Roman Gods' doesn't attempt to reproduce the party out of bounds that is The Fleshtones live. Instead it takes the elements of their sound and holds them up to the magnifying glass of studio technology, creating exaggerated, strangely impressionistic versions of what The Fleshtones do. It's varied. 'The Dreg' could be cut from 'Nuggets'. 'Ride Your Pony' is Lee Dorsey gone nuts. 'Shadowline' is here in its most haunting version yet, a rock fable, pure poetry. 'Let's See The Sun' is luscious pure-pop, great for getting you up in a good mood. 'Roman Gods', just released as a twelve-inch single, is Fleshtones funk, what they call their "New York summer of '81 sound".

"A lot of the sound is due to Richard's influence," Zaremba acknowledges. "I myself was determined to do a straight-ahead, hard, crude, gutter rock and roll record. It's better that it didn't turn out that way. It's more interesting.

"There is a sombre edge to our music now. Maybe it's not effective enough to say it's tragic, but I think there's less of the sort of Budweiser and speed feel it did have a year ago."

RECORDING a great record is one thing, selling it another. In America it usually means touring, and The Fleshtones haven't seen much of their homes lately. By the time you read this they'll be doing the same thing in England with Nine Below Zero. I got to see them do it in Los Angeles.

A tacky neon sign hangs over Santa Monica Boulevard announcing the Tropicana Motel. Since the '60s the Trop has been *the* rock and roll hotel for groups on the way up. Jim Morrison hung out there. Andy Worhol's *Heat* was filmed there. Tom Waits lived there, and many others. While we're there The Waitresses, Romeo Void, Starfighter (an English HM outfit), Nina Hagen, Christiane F and The Unknowns are all staying there.

The Fleshtones stay there not because it's a rock and roll landmark but because it's cheap. It's also a bit seedy but, as long as you don't throw the furniture in the pool, tolerant. Last time The Fleshtones were here they threw a party, and Jeffery Lee Pierce of The Gun Club threw the furniture in the pool. So this time they're treading lightly.

We find The Fleshtones in a great mood. Being in the LA sunshine is a treat, they've just been through the snow-bound Mid-West. On the roads out there they passed numerous accident scenes, and four or five dead truck drivers. "I thought maybe they sent us out there to kill us and collect on the insurance," Zaremba says with a sardonic grin. We've all got reason to celebrate. So we get fuelled up, and — since this is LA — pile into the van and go cruising where the girls line up along Sunset Boulevard, and the boys along Santa Monica.

Zaremba, it turns out, lived in LA once before, as a seven-year-old child. His father, a Polish immigrant, brought the family out West looking for work, and after a fruitless

■ *Continues over*

WOLF

WOLF ON TOUR
WITH
THE SCORPIONS

APRIL 4
MANCHESTER
APOLLO

APRIL 5
MANCHESTER
APOLLO

APRIL 7
HANLEY
VICTORIA HALL

APRIL 8
BIRMINGHAM
ODEON

APRIL 10
DERBY
ASSEMBLEY ROOMS

APRIL 11
WOLVERHAMPTON
CIVIC

APRIL 12
IPSWICH
GAUMONT

APRIL 14
EDINBURGH
PLAYHOUSE

APRIL 15
NEWCASTLE
CITY HALL

APRIL 18
BRADFORD
ST. GEORGES HALL

APRIL 19
SHEFFIELD
CITY HALL

APRIL 20
LIVERPOOL
EMPIRE

APRIL 22
LEICESTER
DE MONTFORD HALL

APRIL 23
HAMMERSMITH
ODEON

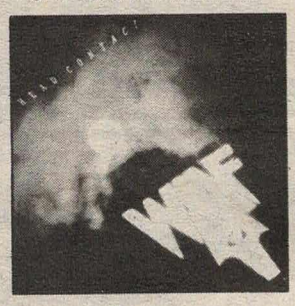
APRIL 24
HAMMERSMITH
ODEON

APRIL 26
SOUTHAMPTON
GAUMONT

APRIL 27
BRISTOL
COLSTON HALL

APRIL 28
ST. AUSTELL
COLLISEUM

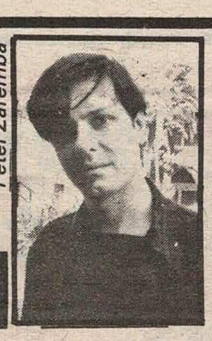
DEBUT SINGLE
HEAD CONTACT
C/W SOUL FOR THE DEVIL



Chrysalis

ON 7" CLEAR VINYL AND 12" IN SPECIAL PICTURE BAG · CHS 2592

FLESHTONES



Peter Zaremba

■ From previous page

month of job-hunting brought them back East.

"It really socked it to me," he says of that time. "Before that I thought everyone was the same, and that we were like everyone else. My idea of the world was from television, I thought I was Beaver (from *Leave It To Beaver)* and so was everyone else. Then out here I began to realise that we were immigrants, that my parents spoke with accents, that my father drove a truck. And that the rest of America wasn't like us."

THE FLESHTONES have travelled a lot. Do they see regional bands becoming more important in America?

Zaremba: "We can only hope so."

Spaeth: "There are more bands like The Blasters, and more people aware of what garage rock is."

Zaremba: "Even the term garage rock is misunderstood. People try to pin that down and say it has to do with this or that style. What it really has to do with is immediacy and the fact that you have a home-made sound. And the fact that people try not to go through all the channels of manufactured rock and roll, because of the immediacy they feel about what they're doing.

"We've been all around the country, and we catch a lot of really good bands. Who knows if they're going to be important! I wish they would, because that's really what made American rock and roll so dynamite and what's missing from it now. Everyone's lost, including the record companies who thought that they were doing better for themselves by avoiding that spirit. No one had any trouble making money on records before they started homogenising it."

When The Fleshtones were coming up through the New York club circuit, they tried to foster a co-operative spirit among a certain set of bands, organising gigs together with The Zantees, Nervous Rex and The Cramps. The idea never really gelled in New York, habits of competitiveness kept intruding. But in other local scenes today — Boston, definitely, and LA — they see it happening.

"New York is a real look-over-your shoulder scene," Zaremba says. "We tried to put something together there that never lasted. But it really exists here. You can go through all the clubs here and really get a feeling of something going on. So many bands people have no idea about. We just walked into this place and saw The Sheiks of Shake, they were great.

"Even the hardcore bands really have their finger on something. 'TV Party' by Black Flag really blew my mind. They're in the best tradition of Eddie Cochran and The Ramones and everything else. It should be something that your parents want to take off the record player."

But The Fleshtones themselves — aren't they essentially conservative, redundant, repeating and recycling the beats of the past, tired old rock?

"What we do is a weird synthesis of various elements. OK, someone's going to say, well I hear the fuzz bass, and certain kinds of lyrics, this and that, and it brings you back to 1966 sort of punk rock. OK, sure, we're trying to pick up a thread there. But we try to pick up on a lot of traditions.

"It has nothing to do with nostalgia or recreating anything. We couldn't give a damn about the '60s, really, or the '70s. We're picking up a thread that we feel is just general rock and roll, black and white, soul and what-not, that we felt was cut off at a certain time.

"A lot of people's problem is that they put style over substance, and they miss out on the real beauty of things, which is the gut and the real essence of it."

THE FLESHTONES' LA gig is at Perkins Palace in Pasadena, a suburb miles from anywhere. The booking is a major mistake, and everyone knows it. The theatre is too big and too far away from things. And as luck would have it, X are playing the Roxy and The Plugz are playing the Whiskey that night, local faves with big followings. So Perkins Palace is half empty. But The Fleshtones manage to create triumph out of possible disaster.

The support act is Choir Invisible, plodding and deadly dull 'electro-rockers' who I hear locals refer to as "Spandex Ballet". Juice Newton, who's in the audience, walks out on them, maybe the one bit of good taste she'll ever show.

But when The Fleshtones start playing, the deadness hanging in the air turns to crackling life. The pit in front of the stage fills with kids, beautiful-looking teenagers who dance furiously and happily, not because The Fleshtones are a hip band to like in LA (not at all) but because they are moved.

■ Continues page 45

HOW MANY RARE RECORDS HAVE YOU GOT?

GET RECORD COLLECTOR MAGAZINE EVERY MONTH.....AND FIND OUT. THE ANSWER MAY SURPRISE YOU!!

EACH ISSUE CONTAINS DETAILED BIOGRAPHIES AND COMPLETE DISCOGRAPHIES OF COLLECTABLE ARTISTS WITH RECORD TITLES, CATALOGUE NUMBERS AND CURRENT VALUES – PLUS THOUSANDS OF RARE RECORDS FOR SALE!
OUR RARE RECORDS A TO Z WILL ENABLE YOU TO BUILD UP A LIST OF THOUSANDS OF RARE RECORDS.

THE FOLLOWING BACK ISSUES FEATURING LEADING ARTISTS ARE AVAILABLE:
(Please note – Issues 1 – 7 inclusive are out of print and no longer available)

No. 8: ELVIS Promos, ROY ORBISON, DYLAN UK Singles, ZEPPELIN, BOLAN & STONES UK Rarities.
No. 9: BEATLES UK Singles, BEACH BOYS US Singles, THE DOORS, ELVIS Special Sets & BLONDIE.
No. 10: DYLAN Early Rarities, ELVIS UK Singles, BEATLES – Fact From Fiction, 4 TOPS & BOLAN Promos.
No. 11: BILL HALEY UK Singles, THE SHADOWS, APPLE Records, SLADE & MOTOWN Singles (Part 1).
No. 12: BEATLES UK LPs, BILLY FURY, ELVIS Soundtracks, STATUS QUO and CARL PERKINS.
No. 13: ROLLING STONES, BOWIE Early Discs, BRIAN WILSON, Rockabilly, ABBA & STEVIE WONDER.
No. 14: CLIFF RICHARD UK Releases, LED ZEPPELIN Curios, RICK NELSON & DUSTY SPRINGFIELD.
No. 15: JOHN LENNON, WHO UK Singles, CLASH, JIM REEVES, FATS DOMINO & MOTOWN Singles (Pt. 5)
No. 16: KINKS UK Singles, ELVIS COSTELLO, BYRDS Early Rarities, DYLAN & RONNIE HAWKINS.
No. 17: BEATLES Literature, JERRY LEE LEWIS, DAMNED, BEACH BOYS UK LPs & YARDBIRDS.
No. 18: ELVIS UK LPs, HENDRIX, JAN & DEAN, SMOKEY ROBINSON, PISTOLS & JOHNNIE RAY.
No. 19: McCARTNEY Solo Works & Discography, SEARCHERS, CHUCK BERRY UK Discs & PAT BOONE.
No. 20: BOWIE Promos, JAM, GENE VINCENT, MARVIN GAYE, THE MOVE & WARNER BROS. Singles.
No. 21: SPRINGSTEEN, STONES Solo Rarities, EDDIE COCHRAN, MARTY WILDE & THE ANIMALS.
No. 22: ROXY MUSIC, BEATLES Decca Tapes, BUDDY HOLLY, LOVIN' SPOONFUL & CONNIE FRANCIS.
No. 23: ADAM & ANTS, MONKEES, BEACH BOYS UK Singles, OTIS REDDING, BRENDA LEE & FLOYD.
No. 24: SHADOWS UK Singles, TURTLES, BOBBY DARIN, THE TEMPTATIONS & MOTT THE HOOPLE.
No. 25: BEATLES Memorabilia, QUEEN, LITTLE RICHARD, NEIL SEDAKA & SPENCER DAVIS GROUP.
No. 26: HOLLIES, DYLAN Books, DEL SHANNON, MAMAS & PAPAS, SMALL FACES & COASTERS.
No. 27: ELVIS In Memphis, SHAKIN' STEVENS, MANFRED MANN, FRANKIE LAINE & CREEDENCE.
No. 28: KATE BUSH, ADAM FAITH, KINKS UK LPs, JEFFERSON AIRPLANE & DUANE EDDY.
No. 29: BOWIE UK Singles, BEATLES Songs For Others, POLICE, TOMMY STEELE, LOVE & THE MOJOS.
No. 30: STONES UK Singles, POLICE (Pt. 2), BYRDS 1967-73, DIANA ROSS, TORNADOS & GENE PITNEY
No. 31: DAVE CLARK 5, EVERLYS singles, CLIFF rarities, ISLEY BROS., MADNESS, EASYBEATS.

If you have any difficulties obtaining a copy of RECORD COLLECTOR or require back issues, you can get them direct from us at a cost of £1.00 a copy. Write to: The Production Manager, Record Collector, 45 St. Mary's Rd., Ealing, London W5 5RQ.

MAKE SURE YOU GET YOUR COPY EACH MONTH BY PLACING A REGULAR ORDER WITH YOUR NEWSAGENT

SINGLES

Reviewed by Ian Penman

THE BLOODS: Button Up (Exit International)
Tempt me! The Bloods' beds could be anywhere, sometimes nearer an S&M chamber than a plush club, and now . . . nowhere at all. They are — well, *were*, seeing as a phone call just told me they probably no longer *are* — four exotic NY girls, who know more than a little about desire's different choices. 'Button Up' is actually more about buttons popping off — out of their anchorage in material, yes, but also our notions of what's sexually on and what isn't. The tug of lust wrecking image, in the tiniest trigger: fold of a sleeve — sound of a vowel in a certain voice — the accomplice's quiet quizzical smile. 'Button Up' (recorded last summer) convey's the Bloods' body heat pleasure and pangs, but weak production of the bobbling 'funk' format stifles the song's real potential. A bit of a pale closure, in fact, were it not for singer Adele Bertai (an early Contortion amongst many number of things), who at one late, sublime moment lets free a scream of such "I"-smashing sexual glee that the record is wholly redeemed. A fit of flesh: private eyes, violent tenderness, a feinting temperature. It is a scream of indeterminate painpleasure that Tim Buckley would have been proud of — what you call a recommendation. With a proper soul production and maybe a measure more groovetime — 12" to really *breathe* in — this could have been a bloody heavenly beginning and end.

GOLDIE ALEXANDER: Show You My Love (Project/London 12")
'Show You My Love' is simply a peachy soul swing, something for when you're getting ready to step out . . . or for stepping to when you get there. An expertly loose-limbed and svelte, dub-sharp production turns an only slightly tempting song into a major rhythmic event. You don't need to know anything (more) about such records: it shows you its pleasure, asks for nothing in return. It is different enough in snatches of detail to turn your head, and familiar enough to flower in the most barren marketplace. Dig in.

ALLEZ ALLEZ: African Queen (Scalp/EMI Holland 12" EP)
ALLEZ ALLEZ: She's Stirring Up (Scalp/EMI Holland 7")
I know little about them, but Allez Allez obviously don't *fit* anywhere just yet. These two attractively decorated imports indicate that, like France's equally intriguing Honeymoon Killers, Allez Allez represent a new strand of Euro pop: a slippery scrapbook with borrowings from the shameless bricolage of '81-'82 Brit pop, the popping corks of B52s, the smears and embellishment of Chance/White, the world of Grace Jones. In such early days, marks and traces indicate emulation, and have to be transcended before something freshly stylish emerges — but it's also a lot of fun on this stage: the breathy girl vocalist intones so you can see the Grace pin ups on her bedroom wall, the slide guitar has slid right out of Pat Place's hands in the early Contortions. But in the eponymous 'Allez Allez' and 'African Queen (pour la Grace)' on the 5 track 12" EP, and 'Stirring Up Dub' on the smaller, tart 45 there is a defiance and textural adventurousness that promises much.

BANANARAMA (WITH THE FUN BOY THREE): Really Saying Something (Deram 7" & 12")
I really like the simple cunning and lack of clutter in both boy and girl trios, but my first reaction to this was: a bit too hot on the heels of the FB3? A bit too similar in skip and skank? An easy sell (another shiny old Tamla trinket of a song)? A creaky formula? NO! A few more plays of the elaborately but effortlessly mixed 'Really Saying Something' and the instrumental (PITY!) 'Give Us Back Our Cheap Fares' and I was persuaded in. They triumph over hints of laziness and imbue their jungle jumble with delicious irony. DAMN the day that Tight Fit were manufactured!

VICIOUS PINK PHENOMENA: My Private Tokyo (Mobile Suit Corp 12")
Formerly slightly renowned as back-up singers for the torrid camp phenomenon known as Soft Cell, this boy-girl duo are coyly, dryly derivative, but with the chilled, charmed cheek to make it work. 'My Private Tokyo' skis on simplistic synthi tracks, but is far from sluggish. It's alive! I'd go as far as saying that this disposable toy tune — a kind of evil Dollar? — is A HIT, trendy Oriental theme and all.

ELVIS COSTELLO: I'm Your Toy (F Beat)
Another ringpull, another lonely night, another requisite Costello record. This happens

Pic: Michael Putland

to be the live 45 choice from the recent Albert Hall concert, as well as my personal fave — lyrically and vocally — from the 'Almost Blue' LP. The question is whether the Royal Philharmonic adds to or distracts from Costello's bittersweet cadences and the Attractions' underplayed elegance. Interestingly enough, the other side features two out takes from the Billy Sherrill Nashville sessions — *minus* trappings, just a boozy, dusty voice and band, and they benefit from it. The same applies, I think, to 'I'm Your Toy': those tearful moments would ache even more sublimely if pared down, rather than precariously blown up to epic 'My Way'-ish proportions, as they are here. That said, I can easily see it doing a 'No Woman No Cry'.

MIKE POST: Themes from *The Rockford Files/Magnum PI* (Warner Bros)
Predictably pushed out on the minor freak chart success of the Rad 2 haunting harmonies from *Hill Street Blues* (which no one in this country watched anyway, bar SDP stormtrooper Clive James), neither of these more uptempo tunes stands — or deserves — much of a chance. The *Rockford* one is My Disappointment Of The Week; here's me thinking that psychic forces work in mysterious or coincidental ways — it's mine to rave about this Singles Column around! — and some LA session arranger has UPDATED the great theme, shovelling in and treading about great big bloody lumps of modern rock guitar and bland synthesiser. *Shudder!*

Magnum's (one of the more human and halfway decent of recent USA cop/PI shows) theme is pretty ordinary backing music, the sort that relies too much on the programme's opening credits to sound like anything other than an LA session musician's solo LP (I name the guilty dork as LARRY CARLTON!!!). If the themes from *Taxi* and/or *Barney Miller* are ever released, I just hope they remain intact.

SINGLE OF THE WEEK

SIMPLE MINDS: Promised You A Miracle (Virgin 7" & 12")
Put on your skates . . . out from under the mirror and into the new sunshine! What is great about this melting moment is that anything is permitted: any combination — any arrangement — any aesthetic — bare-faced borrowing — blatant flirtation. The flares of partying combine with what the French (who always have a better word for it) call *bricolage* — or, the art of making do with what's at hand. Or even making great works with what's possible.

Hit records like 'Promised You A Miracle' — and it must be a GIGANTIC hit — are simply: a breeze — a seize — possessed with ease — pissed on the effortless glory of it all. 'Miracle' leaps out from the first instantaneous combustion of grand chords and Jim Kerr's howling relish with the chorus — winging away on words alone. Such hit records have the guile, the grin, to capture *any* audience at *any* time in *any* place . . . are not cobbled together for a wan and waiting ghetto, not smug with the

Jim Kerr gazes in awe at Penman's portrait.

sound of their own surety. This quick, swooping, swooning and sensual art furnishes us with a purified, purloined, transient taste — appeals to the fool no less than the hero in our passionate hearts. We need all the hypnotic, insouciant, insensible dance music we can get, to insure that we are never tempted to join the ranks of virtuous monsters and scarecrows everywhere . . . everywhere spewing dogma and cataclysm, orderly in their ribaldry, enamoured of even momentary power, singing sour soundtracks for miserable messages.

I'd rather promise you . . .

Pic: Lisa Haun

they would stop trying *too hard* b) Tony Hadley would sing *down* instead of soaring into the ether on every other line and c) Gary Kemp seriously rethought his reading matter — I mean, call me a carping old existentialist if you must, but *Doors Of Perception, The Glass Bead Game* and Castaneda's *Yaqui Way Of Knowledge?* No wonder some of the lyrics sound more like muzak for a Zen Vegetarian Takeaway than a soul boy's lust for life!

It's true what people say: Spandau Ballet do not write *Good Songs*, and no matter how enthusiastic the mix of styles, beats, twists and turns, no one's going to dip in if the *song* doesn't spin out at you. 'Instinction' is a grand bid for the Charts after their previous two failures, and to this end current darling of the HIT console, Trevor Horn, has been drafted in to smear some of his special dust all over the stodge that is often a Burgess-produced Ballet. It *almost* . . . almost . . . but in a week with a 'Miracle' that's almost nowhere.

DAVID BOWIE: Cat People (Putting Out Fire) (RCA)
And this wail will only encourage Tony Hadley to practice his operatic inflexions. But the thing with Bowie is, he could set an old shopping list to halfway decent stock modern rock and it'd still sell millions (*"It's Tuesday . . . I must remember . . . Cuticura, Vymura, Bic."* An *NME* reviewer says: not since 'Low' have Bowie's lyrics been so adroitly Burroughs-esque. How does he do it?). 'Cat People' — with music by Giorgio Moroder — *is*, in fact, the kind of halfway decent stock modern rock that would have made sufficient enough

Pic: Lynn Goldsmith

sense tucked away on 'Station To Station', but nowadays is of scholarly rather than sparkling or sensual or magnetic allure. It's the theme music from the new Paul Schrader (now there's a REAL hero) movie, and if Bowie crooning these hastily assembled metaphors packs them in at the box office then I for one won't complain. Alright, I know, it won't sound quite as bad as I've said it is in a few weeks time.

Private Playlist:
THOSE LOVELY LEITMOTIVS . . . A LUCKY DIP 13

Let's Start To Dance Again	Hamilton Bohannon (London)
Stop On By	Rufus (ABC)
Private Joy	Prince (Warner Bros)
Kundalini	23 Skidoo (Fetish)
Higher Plane	Al Green (Hi)
California Is Drowning, And I Live Down By The River	Swamp Dogg (Sonet)
Groovallegiance	Funkadelic (Warner Bros)
Night Train	Rickie Lee Jones (Warner Bros)
Give Me Back My Man (Party Mix)	B52s (Island)
Onions	John Lee Hooker (Charly)
Recovery	Olivia Newton John (EMI)
Searching Rap	Bon Rock & The Rythm Rebellion (Island)
Still Life In Mobile Homes	Japan (Virgin)

HAIRCUT 100: Fantastic Day (Clip)
Yes, yes, it is true that I talked here about their last — and nothing I could mumble stopped it from warming the cockles of a million hearts.

In the intervening time certain convincing voices emanating from colleagues have rung out around me, proclaiming all number of healthy reasons to let Haircut 100's existence be celebrated. And let it be said: I have no objections to H100 (I'm sure you'll also be thrilled to know) . . . they are far from the way in which I find the Boomtown Rats record or the Eurovision song contest actually physically upsetting — I have to leave the room, there is no room in my stomach for it, it isn't even a bitsy kitschy or A Genuine Mistake or even *corrupt* for God's sake . . . no, I can accept and even amble along with Haircut 100. But sitting by my speakers it does not *take me in* its (harmless) aesthetic: each H100 song is a world — one of those smiles, one of those sax lines, one of those lyrics — in itself. Anyway: they're happy and you're happy, I'm happy . . . but in a predominantly unhealthy way. I must pursue my taste for things that go jump in the night . . .

CANDI STATON: Suspicious Minds (Sugarhill)
Could pop through: the melodic text and the texture of Candi Staton's voice are familiar enough, the arrangement fulsome enough, with an above average polish rounded off for radioplay. Pleasantly professional, but not *treated* quite enough to catch or cut very deep with your more discerning connoisseur, who'll have Candi's superior Sugarhill 12" of late last year, 'Count On Me' — which had a more distracting instrumental arabesque. 'Suspicious Minds' is too adult, arranged, hardly up to the heartbreak, jealousy and sexual devotion its choice of song signals.

THE BEAT: Save It For Later (Go Feet)
Pleasantly prosaic jingle, in a plod plod plod plod kind of way, but The Beat really do seem to have lost their former zing and zeal. The short, shallow 'Save It For Later' betrays no evidence of Beat know-how in pop and dub, no crease of commitment in politics or love — although I'm sure all these things are present, in need of a good prise. The (Bob Sargeant) production is also very

Pic: Adrian Boot

workmanlike, rendering whatever could have emerged insipid, in a lumpy fashion. Lively up, you Beats.

THOMAS DOLBY: Radio Silence (Venice In Peril)
Elfin Euro synth pop from the eclectic, whimsical erratic Dolby — helped here by the wise and wonderful Daniel Miller. 'Radio Silence' falls somewhere between the two extremes of electronic play that Big Dan supports — the dark entendres of a Throb Grist and the pip pop of a Depeche Mode — which medium could either be its promise or its plummet. *I* can't see it soaring.

DENNIS WATERMAN: We Don't Make Love On Sundays (C&D Records)
The lad himself — flashing incorrigible Gary Glitter *Old Broom* 'Transplant In a Morning Or Your £10 Back' hairy chest on the pic sleeve — and although I won't deny forever humming/half singing (rather like he does) the *Minder* song, this is just forgettable British AOR. It's the heart-rending tale of life with a divorcee, which contrives and somehow manages to contain the dreadful line: *"And though I may be in her arms / I'm not inside her head."* I'd jemmy it if I were you, Tel.

SAVANA: Never Let You Go (R&B 12")
TERRI GONZALES: Treat Yourself To My Love (PRT 12")
Savana accomplish a fruity, fecund version of London jazz funk, very Level 42-ish in hue whilst never quite reaching that outfit's supple heights of overspill; could do with a spot of darkening or lightning. Terri Gonzales' embrace of the 12" form (a lately much abused one) is a mid tempo remonstration of the female soul singer variety, whose main refrain comes over more as a threatening demand than a sweetie jar opportunity.

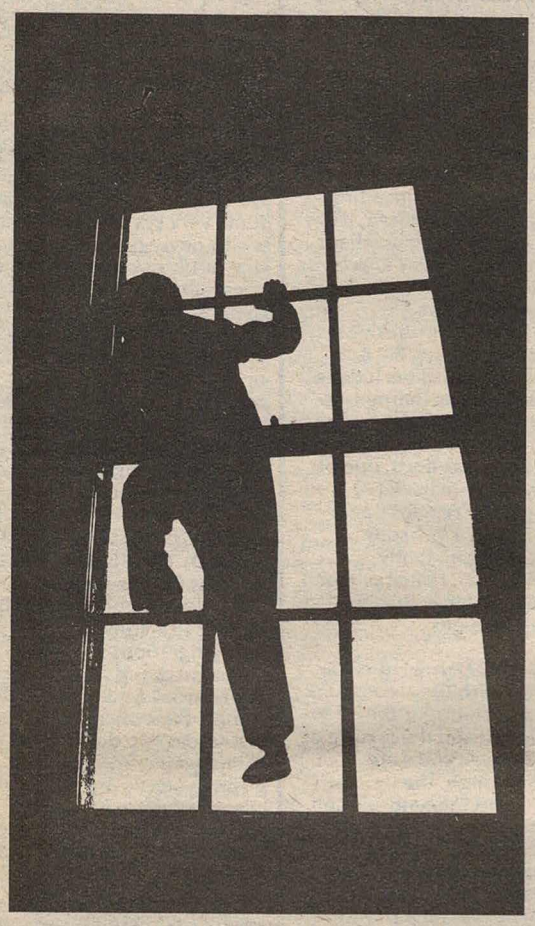
THE ENGLAND WORLD CUP SQUAD: This Time (We'll Get It Right) (England Records)
The collection of grins on the pic sleeve is truly horrifying, the vainglorious song is Donovan doing Camberwick Green overlayed with a million Dennis Watermans recorded in a studio two doors away from the microphone. But given the basic premise of this cheery exercise in conceit, shouldn't this qualify as Bellylaugh Of The Week? Nae bother, son. Over to you . . . Monty? Adrian? Any other sucker bets in the house?

GILBERTO GIL: Palco (WEA)
Sounds genuinely Latin . . . genuinely Latin muzak intended for a mouthwash commercial (shots of briskly sexy joggers, successful disco whisperers, globetrotting dentists, etc). Still, it really is just the job The England World Cup Squad should have hired Geoff Deane to surround their silly little song with.

INNOCENCE IN AFRICA: Larger Than Life (Before Blue)
This is a much more attractive Indie, although still stuck in a certain structural stubbornness: a watery drone is not the best way to make public one's aesthetics! Stay behind after class and write this out a hundred times for me! Still, there seem to be Good Songs struggling somewhere in Innocence In Africa (how about changing your name to Jive Kittens or Foxy And The Ladies, or something?). The secret is that Good Songs don't fly out like kisses or angels from a Tin Pan magic world, but take *application* and awareness of language's hidden splendours. Live dangerously!

CAROLE KING: Read Between The Lines (Atlantic)
We should not forget that once upon a time (Carole) King was co-author with Goffin of some respectably crafted 'classic' pop standards. But we should most respectfully forget this somnambulant slice of standard AOR drama. If only there *were* lines to fall between . . .

SEARCH: Like The Way (You Funk With Me) (Philly World/PRT)
And I'm afraid *I* don't da da da (da doo doo dee). Very ordinary vocal and pump-pump-pump American soul grits, with nary a Philly frill.



Tears For Fears

pale shelter

(you don't give me love)

new single available on 7" & 12"

mercury

THE ESSENTIALLY PERILOUS LOGIC OF LORA

Defying the current tendency towards commercialism, Lora Logic airs her spiritual beliefs to RICHARD COOK and makes it to the bottom of the page unscathed. Portrait: Anton Corbijn

NO MATTER how spitefully absorbent and stifling music's rulebook of stargazing may become, it always seems grudgingly to make the room for certain of the outsiders: those few contributors single-minded enough to sidestep the short-term temptations, skilled enough to develop an identity independent of abbreviationary style-mongering and patient enough to grow their ideas at their own pace.

I do not speak of "cult figures" — the odious connotations of suspiciously engineered acclaim and/or notoriety often nourished by a general lack of lustre in the surrounding community — but rather of those in pursuance of a (modestly) personal achievement where involvement is offered as a handshake, not a clenched fist. Someone who lets the parade go by. Someone like . . . Lora Logic.

I had wondered what had happened to Lora lately. After Essential Logic, at best an unruly meeting of disaffected musical temperaments, eventually split up around Christmas 1980 she seemed to disappear. A few thoughts added to some Red Crayola projects last year seemed to be about all she wanted to do; then a solo single, 'Wonderful Offer', and now a whole LP, 'Pedigree Charm', made in Arizona last year.

Though it may finally be destined for obscurity I would suggest that you attempt to get to grips with 'Pedigree Charm'. On a purely aesthetic level it musters the brightly spinning humours of any contemporary pop sound — consult the sensual harmonic trellis of 'Rat Alle' or the lacy, elevatory bounce of 'Wonderful Offer' for evidence — while simultaneously taking the trip further out there.

Even though the almost perverse disintegration of regular tempos and structures is reined in to a degree the Logic insignia of images and sounds released with a seed-scatterer's impulse has survived. It is easy to forget the long experience of this woman and the many musics she has participated in. I wondered how she saw it all; so I went to have some tea with Lora.

"IT WAS A big laugh — the first band I'd played in. I just enjoyed myself."

Lora is thinking about X-Ray Spex days, 'Oh Bondage Up Yours' and a moppity-looking tenor saxist blurting beside the penetrating yell of Poly Styrene.

"I was asked to leave in the end . . . but we're best of friends now."

She says she doesn't practice playing at all, and I ponder how the inimitable Logic tenor vibrato is kept in shape.

"It's risky, I suppose. I quite like that. I can't sing or play properly, it's just the way I like to do it. I never wanted to be a great player or singer. Just good enough to translate what I want."

Essential Logic was the medium she went on to investigate, a group which lasted a couple of years, a half-dozen singles and one LP, weathered an endless series of personnel changes and a general antipathy even among Rough Trade diehards. Too pop for *serious* appreciation, too deviationist for comfortable pop patrons, too cleverly ugly for critics, Essential Logic cheerfully floundered and inevitably foundered.

"Towards the end people were all pulling in different directions which was quite exciting — mostly it was run to my ideas. I'd tell everyone their part," Lora explains.

Did she ever feel self-conscious about this role?

"We're just back to this girl and boy thing, aren't we?" Her tranquil moon face, framed by material tied like a headscarf, a few tufts of brown-blonde protruding through, looks tired a moment. Lora had been in Hamburg the day before.

"That's all the German press talked to me about. I don't see it that way at all. You have a set of problems to encounter if you're a girl or if you're a boy."

I had in mind more the difficulties of being a very young person in that situation.

"Yeah, I found that very problematic. I'm not interested in directing another band. Being young and gullible . . ." Lora sighs over her spent years. "I was very naive when I joined X-Ray Spex."

Are you still naive?

"Not in a business sense, but still in other ways. I used to be very interested in the music scene and mixing with other groups, the business of touring and that. Now it's just a business. I see that realistically. And I make music just because I like doing it."

Isn't playing music as an end in itself a rather abstract course to pursue?

"It needn't be, if you like doing it enough. No, I haven't got a global strategy," she says, half-amused at one of my more overblown hypotheses. "I've never been a commander, I've always followed other people."

But now you're embarking on a solo career.

"What I'm saying is I've never been happy to be in front. I love to play music and be involved in it and I suppose I do organise things. But not to be in front."

LORA'S AFFECTION for the errant muse — Dowland's weeping lady — seems a typical adjunct to the new instrumentalism which I have already gone on about at some length. As a saxist her playing is openly speech-like in its expressivity; yet her burrowing out of the conventional modes of lyric writing is noteworthy too. Logic lyrics jumble poetic licence and sound-based wordplay to a baffling end — I confess to her that I'm not sure what many of the songs are about but am assured that they have a point. Why need we be so specific?

How does she see the relationship between words and music?

"Words always come first for me. I put the music around them. I write things down all the time. Most rock music has a vocabulary of 20 words which is just used over and over again. What's interesting about modern music is that you should be able to say more. I don't want to be *committal* about any song."

Options left open: like living. It seems she leads a quiet sort of life.

"I'm not a mad raver. 'The scene' doesn't interest me."

Lora makes the terms sound foolish in her soft voice. We are sitting in the basement of a health food restaurant and there is an endless mantra of Indian music in the air — believe me, this is a difficult story to transcribe (though vaguely hypnotic).

Would she class herself as a solitary person?

"No, it's just that most of my friends are outside music. The music business. That's how I see it, I suppose."

One friend inside it is Mayo Thompson, the Red Crayola mastermind.

Lora enthuses over his latest idea.

"He's writing an opera called 'Olympia' which I think the Red Crayola will do music for and I'll play sax. I liked 'Kangaroo' very much. That's a sweet record."

Sweet, like Haircut 100?

"I don't know them. I like Abba, they're good.

"There's so many different levels — the singer, the songwriter, everything. It's incredible that you can go into it with nothing and then go on to make a fortune."

Would you like to do that?

"I'm not *against* it. There's lots of things you can do with money."

What would you do?

"You could . . . oh, buy houses, buy privacy . . ."

The note hangs in the air.

I RECALL seeing Essential Logic play on a bill with Echo And The Bunnymen and Joy Division. Logic came on last, a rather doubtful piece of programming after the downcast eyes of their contemporaries.

"I remember it being hectic and us having a lot of sound problems. Oh, it's such a *waste*, those bands. All those boys and girls going into depressive trances. Still if it's what they want to do . . . There's all these synth bands now. That's OK, but they tend to take over from everything else."

Every day has its trends. Lora looks over the mirror of a pop star's image and smiles as she recalls some of the letters she receives. A few months ago she appeared in a film called *Crystal Gazing*, an independent production for which she wrote the music and played Kim, a character written as a reflection of her. How are she and Kim similar?

"In being small-time! It's about how Kim affects the people around her: they mostly crumble while she goes on to become rich and famous. Sort of *Brave New World*. It was fun to do. Kim is the only one to end up bright and hopeful."

Like you?

"I'm not very rich and famous but I am optimistic."

How can you be optimistic in 1982?

"Probably because I lead a spiritual life. I know that there's a soul behind the body, that there are other dimensions and that we're just passing through. Throughout all the changes of ageing we are the same people. I think everyone is a child really anyway. Underneath."

But if you never get down to the underneath?

"I suppose some people never can," she sighs. "Everyone can try, though, if they want to."

Is it true that she may be working with Poly Styrene again in the near future?

"I didn't know it but she's been visiting the Krisna temple like me (next door to our tea room). I hadn't spoken to her for years and then one day I saw her in there with her baby and we started talking again. We'd like to collaborate on something but we haven't worked anything out yet."

Lora has stuck with Rough Trade, who she says are nice and easy to get on with and are never worried about the uncommercial nature of her records. In other instances I might take up such unambitiousness — perhaps here it is the best way of keeping alive a talent that exists partly on its frailty. Why is 'Pedigree Charm' uncommercial anyway?

"Well, I don't think it is! I suppose there are too many loose ends hanging out. I think 'Wonderful Offer' deserved to be a *chart hit* . . ." she drawls the words like an American A&R man, "but being sensible . . . I'm a realistic person."

You don't subscribe to any kind of blinkered mysticism?

"What does that mean? I'm not sitting cross-legged for four hours a day. As far as change goes, there'll always be a lot of suffering. There's been a decline in basic standards of living and a decline in moral . . . *priorities*, rather than principles. There must be some other goal outside materialism."

The underlying motive in any kind of spiritual way of living: the direction itself ordains the goal.

"If you look around you at the natural order everything that goes on, in a very complicated cycle, is working precisely to the minutest detail. And we have a higher intelligence which must come from a God-based thing, if that's what you're poking after," she offers, wary of a rock journalist's cynicism.

"It's described very vividly in the Vedic scriptures, which I'm very interested in."

WE CONSIDER spiritual roots and Lora explains some of the principles behind the scriptures as she sees them. Rock and religion are a curious mix, it might seem, but any retrospective tells on the spiritual guilt and release embedded in the story of pop: maybe a thesis on this should be awaited.

Would Lora ever leave music for her beliefs?

"It's not that you have to give up everything and move into one place, just to redirect your mind and will. This is the only constant thing in my life; everything else is temporary."

It would be easy to laugh this thinking into a state of sickness. To consign another musician to a myopic, perfumed garden of clouded spiritualism. I hope I do not have that conceit, at least.

Instead, I ask her if she's ever been asked to do benefits for the women's movement, in spite of a stance that finds no need for an active feminism.

"I did one gig — a *total* disaster. We said at the start that we weren't political and wanted to get on with the music, and it ended in a riot. I haven't consciously avoided doing them. If I set an example as a female making music, then that's good. But I won't do *particular* political lyrics or anything like that. It would just have to be the example of me, myself.

"Music originally comes from worship," she remarks as we listen for a moment to the accompaniment. "Now it's entertainment."

Perhaps we are fallen. Sun Ra reckons that if every musician on earth played a C7 simultaneously the planet would spin off its axis.

"Sound used to be used for other things. It's so strong. Mantras were used to fight battles."

Do we have to open up the propensities of sound?

"We need to see what it was originally used for. We can do that, if we want to."

Lora Logic is a veteran at 21. Does she ever feel old before her time?

"People say that to me. I do, but at the same time I feel young. Or rather I don't see myself as any age."

Lora's unlined features speak for her. She never shirks a direct gaze.

SHE WAS TIRED, and apologised more than once for not being able to put her thoughts into words. A sketch emerged of a gently inquiring mind, as vulnerable as any of our musical "leaders" to exaggeration and uncertainty and fluttering emotions but fuelled by a nucleus of unusually sure purpose.

I think it gratifying and reassuring that the presence of a Lora Logic can be maintained in a pop world skewered, as it now is, on the twin points of recession and excess. I know the music she makes seldom brushes with greatness and I know it doesn't aspire to that. It is a singular offering, something to turn to for occasional refreshment. A current apart from the mainstream — I always did like fishing in dark pools. I would be sorry if she ever left it behind.

"For one whose mind is unbridled, self-realisation is difficult work. But he whose mind is controlled and who strives by right means is assured of success."
The Bhagavad-Gita.

THRILLS, FRILLS, CHILLS: Cynthia Rose

SATURDAY NIGHT LIVE

IN '75, Nik Cohn wrote a cover piece for *New York* magazine entitled 'Tribal Rites of the New Saturday Night'. It concerned the private life of a grocery sacker in Bay Ridge, New Jersey, who accepted $300 to let his story become 'Saturday Night Fever'. Bingo: Mondo Disco.

Lotta water under the bridge since then, but this year seems to have solidified the emerging tribal rites of another new American Saturday Night. It has to do with practicality in the face of a recession (there are more males out of work in America now than there have been since WW2) — and it has to do with not just examining yourself, but *confronting* yourself in the mirror again as an American. (Just look at the brouhaha over Albert Goldman's well-researched *Elvis,* which few critics seem to have actually *read,* and from which the 'salacious', or 'racist' excerpts have been wrenched out of context). There's something of a fresh focus on the working man/woman's weekend — and Saturday night is once again a necessary symbol of basic freedom and *fun.*

The audible, ambulatory results are everywhere, from the *Musician, Player and Listener Yearbook* chapter on 'Blue Collar Rock' to proud local bands like the Skunks of Austin, Texas. The Skunks are Jesse Sublett (bass, vocals), Doug Murray (guitar, vocals) and Greg Murray (drums). I first saw them exactly a year ago — *NME 7.3.81* — after which their sassy indie hit 'Cheap Girl' became a personal first for the year. I also went for their 'Hello Heartbreaker' and 'Gimme Some' — the tune Sublett wrote for Kathy Valentine of the Go-Gos, formerly his punk compatriot in Austin's Violators.

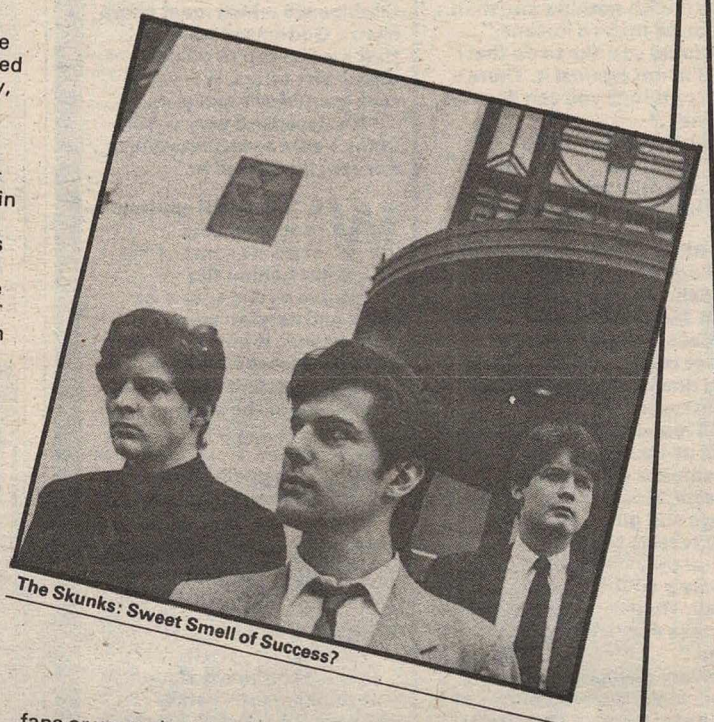
I was curious to see the Skunks again a year later. *'Hmmm,'* said one local critic. *'All their fans are, like, construction workers'. 'I love 'em!'* contributed another (female) writer, *'They played at my best friend's wedding.'* Returning from my solo outing to their concert, the first notable Saturday night of The New Year, I conferred with critic Ed Ward of the *Austin American-Statesman.* "Yep," he conceded, "They've taken a quantum jump forward."

They had. Their set was positive and efficient *and* exhilarating without getting obnoxious. Later they were to place in almost every applicable category of the *Austin Chronicle's* Best of '81 poll, including a place in the top ten competitors for Band of the Year and second place as Best Hard Rock/Heavy Metal Band. Heavy metal maybe, but with a distinct blue collar. . .this was music with some dignity in its drive.

Their success hasn't all been in polls; a bunch of Austin/Houston business types got together and founded the 'Republic Recording Corporation' to launch the Skunks' debut LP, and flew in Earle Mankey (who engineered the Beach Boys and produced the Pop, 20-20 and the Elevators) to produce it. The basics have been laid down on a large echoing sound-stage at Austin's Third Coast — a former stable turned multi-media centre.

Every advance report on the LP is excited. It should include 'Gimme Some' as well as an appropriate cover of 'For Your Love' and the rest will be originals from the band's ready repertoire of 50 numbers, written over their four years together. ('Sister Ray', 'Fortune Teller' and 'Under My Thumb' — the last being the weakest thing I've seen them perform — are the only other covers the Skunks attempt).

"We never moved to LA or New York because we like Texas," says Sublett, who is extremely strong as both joint frontman and writer. "And we have made a living for the past three years as pro musicians. We spend a lot of time touring the South: Georgia, Tennessee, and Louisiana — not exactly media centres" (though they play those too) "but wherever there are colleges, there we play and either we already have fans or we make them. While we're not Foreigner or the B-52's, we're a small, efficient unit that knows how to survive and have a good time at it." *That,* of course, is the tribal rite of this new Saturday Night.



The Skunks: Sweet Smell of Success?

The very first Skunks had some additional personnel who came and went. Eddie Blackman of the Plimsouls left with Elvis Costello shortly after El nearly gave the Rockpile cardiac arrest when they strolled into an Austin niterie only to catch sight of him onstage with the Skunks. John D. Graham left for the Lifts and Billy Blackman is now a Bat instead of a Skunk. At various points, Joe Ely, Patti Smith, Blondie and the Clash have jammed with the group; John Cale booked their first trip to New York.

All these folks responded to something — but now the Skunks have developed solid declarative capabilities which *don't* exclude emotional ambitions; having never confused the garage with the garbage disposal in the first place, their new LP should be one sharp slice of a new spirit in the night. And, says Sublett, there's still that one new song ('Poison Pen') he's got and he's "just dying to try".

Cynthia Rose

Skunks discography:
'Can't Get Loose'; 1979 collector's item recorded on a 2-track in a garage.
'Cheap EP', 1979; this time an 8-track, still crude, produced a regional hit which sold several thousand while "irking feminists and gays".
'Live at Raul's, 1979 compilation LP from Austin's first punk club; this included the Skunks' 'Push Me Around', a local No.1.
'What Do You Want', 1980; Mobile recording unit artefact of the Billy/Doug/Sublett days; went into the Top 40 on a station in Vermont as well as garnering East Coast airplay.
Skunks info is available from 0101-512-441-3087 or 0101-512-443-8026 or watch this space for news of their first LP.

HOT PINK HEART: A Russian Heroine Recovered

IF YOU'VE seen Warren Beatty's *Reds,* you'll have seen Diane Keaton's journalistic Louise Bryant enthusing to her editor about the remarkable women she met in revolutionary Russia. None are named in the film but if your curiosity was piqued, you won't find a more fascinating or personalised introduction than the newly-published *Alexandra Kollontai: Selected Writings* (£3.50 in Allison & Busby's Motive series). With a few exceptions, most of which date back to Sylvia Pankhurst's Suffragette publications, these writings have not been translated into English before.

Kollantai is indeed a remarkable figure: the only female member of the Bolshevik Central Committee and the first Minister of Social Welfare in the USSR, she was among those who first began to criticise the growth of bureaucracy in the new socialist state (cf Part Two of *Reds*). When Louise Bryant arrived in Russia, Kollantai was in prison, and she was to be re-arrested and re-imprisoned for her revolutionary beliefs after Bryant met her, under the Kerensky government. Louise Bryant writes in her 'Six Months in Red Russia' (Journeyman Press, £1.75) of her admiration for Kollantai's "more or less self-taught" expertise, her fluency in 13 languages and her compassion for her fellow citizens. Kollantai's office on the Kazanskaya was frequently visited by Bryant.

David King Collection

Real REDS: To the LEFT of Alexandra Kollantai, anarchist Emma Goldman

Alexandra Kollantai's views — on labour, the family, love and morality — are more often than not more radical (and more inspiring) than most contemporary feminist writings. This edition of them is aided by a brief biography and chronology of concurrent world events compiled by translator Alix Holt and the portrait of the brave, honest — and often lonely — pioneer which emerges is as exciting as any of the characters in *Reds.*

Cynthia Rose

CONSUMER CORNER: One Closing-Down Sale That Failed

HYPE, as Oscar Zeta Acosta once noted, is nothing but 'mouth boogie'. It's a phrase deliciously appropriate to the Manhattan merchandising of 'merengue', the latest WASP recruit to the stable of trendy hot/tropical/Hispanic party musics. Merengue does exist, of course — and like they say, it is as airy as its name, it is big in the Dominican Republic (who knows though, if it's "a way of life — like reggae in Jamaica"? what innocent reader who isn't Dominican can say it *isn't* "closely tied to that island's political and cultural history"?).

Certainly *merenguero* sounds as slick as *salsero;* as slick as oiled nylons. . .even if something described as a *"funky waltz with a side waist bend"* doesn't have the instant Everyman sales demographic of 'Everybody Salsa!'. The form does boast macho bandleaders aplenty, two New York festivals *Carnival del Merengue* and *Festival del Merengue)* and new — for 'new' read 'hip-with-a-sigh-of-relief' — names like Wilfredo Vargas, Santiago Ceron and Milly y Los Vecinos (Milly and the Neighbours).

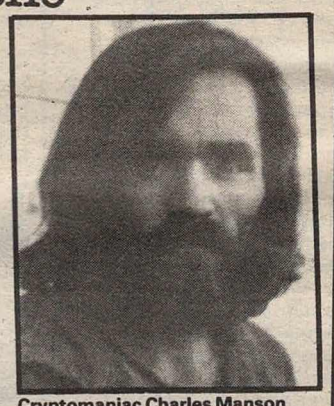
Milly, it transpires, wanted to sing like Janis Joplin but the neighbours — and the four siblings who sing with them, not to mention her husband who manages the band — convinced her to return to her roots. Milly's troupe had a hit LP in '73, which did well in the Republic as well as New York. But IS the 'merengue scene' really *"the hottest after-hours life"* to slice the Big Apple in months? Hard to tell, since the *Soho Weekly News,* who launched the meregueros into hip society on Feb 16, folded leaving 25 full time staff and 45 others without work. Were these journalistic colleagues and fellow music fans the victims of someone's belief that Dominican music has to be hip downtown to mean anything? *Can* mere mouth boogie halt sales? In the meantime, though it won't help the unfortunate Soho-soleros, they've left you a few addresses at which this Afro-American music can be tracked down — Bate Record Distributors, 140 Delancey, New York, NY (01-212-677-3180) or Discohit Record Shop, 87 Clinton, New York, NY (0101-212-673-9880). Your best bet is probably the New York merengue outfit — Milly y los Vecinos. But before you get too deeply into Dominican, better read up on Trujillo.

Art Donovan

Kobal Collection

Charmin' Carmen: Can an Ass With Sass Be Declasse?

MONDO TRASHO— New Horrors



Cryptomaniac Charles Manson and the eyes that ended an era

PAUL SCHRADER (*Taxi Driver, Blue Collar, Hardcore Life,* etc) just completed his script for a film based on Nikos Kazantzakis' book *The Last Temptation of Christ,* in which Martin Scorcese will direct — who else? — Robert de Niro as — who else? — Jesus.

This choice titbit comes hot on the heels of the furious reception accorded Schrader's brother and co-writer Leonard's first film, *The Killing of America.* Most critics have taken the film's assembled footage of murders and other gross-outs (mass crimes, sex crimes, street deaths, assassinations, Manson, and crimes against war resisters) to constitute a whole new genre of horror film more senseless than the "senseless violence" of which its voiceover speaks.

New York critic Amy Taubin zeroes in on the interview with one model prisoner who described his 'coed murders' (decapitations where he drank the victims' blood) in calm detail, then says he let two would-be victims go because he "knew something was wrong". Unfortunately, what he did about his suspicions was to go home to Mom, cut off *her* head and do worse things to it than anyone did in *Motel Hell.*

Certainly the long gore glory of shopping mall epics based on those slumber-party scare stories of the Fifties does seem to be dying (the ho-hum of *Halloween II* was typical). The horror genre rejuvenated by the films of Tobe Hooper, Larry Cohen and George Romero is simply mutating — towards real horror like *The Killing of America* or towards the mainstream, as in the operatic family crackup film *Shoot the Moon. Shoot the Moon* certainly derives something from the horror genre — especially those trash flicks which focused on mutating families (like *It's Alive,* or *The Fun House).*

What can the true schlocko-shockophile do to preserve the purity of good bad taste, and keep real violence where it belongs — off the screen? He could subscribe to either *Sleazoid Express* or *Gore Gazette. Sleazoid,* previously mentioned in *Thrills,* was first; it's run by critic and professional horror buff Bill Landis as a monthly typed sheet. Recently, Landis decided to take even firmer action — with a partner, he's formed Lanmor Productions — to actually make and distribute "horror, gore, kung-fu and cheerleader films".

If he does, you'll read about it in Rick Sullivan's *Gore Gazette* — a typed sheet printed on *both* sides. *GG* is *"your free bi-weekly guide to horror, exploitation and gore in the NY metro area".* The writing in *GG* isn't up to making much of *Driller Killer* or *Drive-In Massacre* but it has a great Tombstone Territory-type masthead. *SE* on the other hand, is packed but gets too excited to punctuate properly and divides words like 'mouth' onto two lines. However: if you're a Cramps fan you'll need both.

Cynthia Rose

***Sleazoid Express* monthly from Bill Landis, c/o Henry Jones, 428 E. 9th St, (No 14); New York, New York 10009 USA; Subscription $5 per annum. *Gore Gazette* subscriptions are $7 mailing fee to Rick Sullivan (who welcomes correspondence) at 73 N Fullerton Ave, Montclair, New Jersey, 07042 USA.**

ELVIS COSTELLO and the ATTRACTIONS

COUNTRY FULL STOP

SPECIAL CATALOGUE EDITION

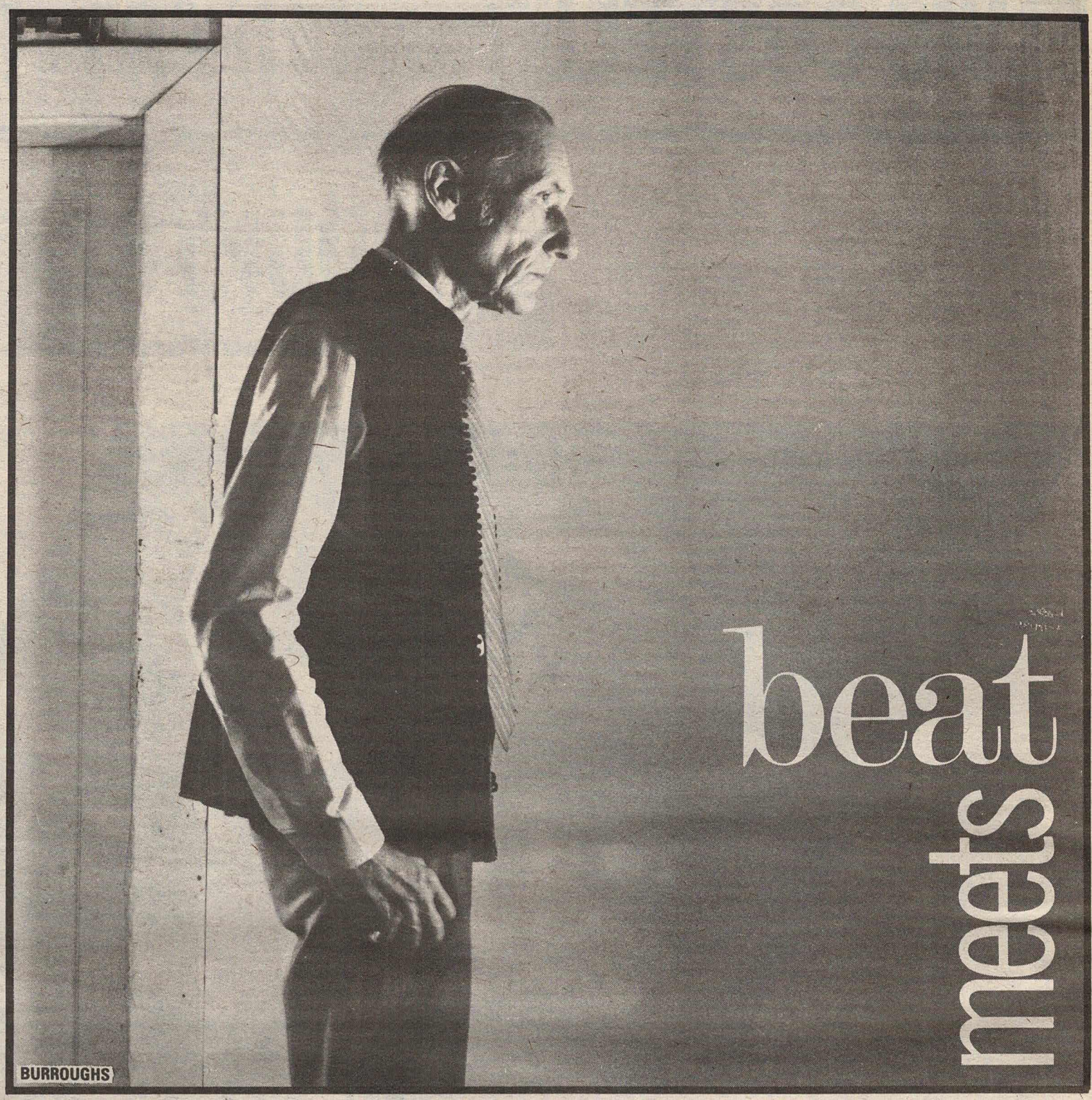
7" XX21	12" XX21T
★ I'M YOUR TOY	★ I'M YOUR TOY
★★ CRY CRY CRY	★★ MY SHOES KEEP WALKING BACK TO YOU
★★ WONDERING	★★ BLUES KEEP CALLING
	★★ HONKY TONK GIRL

★ With The Royal Philharmonic Orchestra

★★ RECORDED IN NASHVILLE

SPECIAL ARCHIVE EDITION

BEAT



BURROUGHS

WILLIAM BURROUGHS, arch villain of the literary nether world, A dialogue about the twentieth century and its climax, chaired by

IN THE LATE-'50s, William Burroughs brought a visceral style to bear on a squalid subject (the society of junk). In the late-'70s, Devo brought a no less visceral but more acidly funny style to bear on an equally squalid subject (the junk of society).

Burroughs was rewarded with intellectual adulation. Devo was rewarded with the best-selling single ever in the state of California ('Whip It'). Iconoclasm can be a risky business.

Among others, Lou Reed and David Bowie have openly acknowledged the influence of William Burroughs on their work. His defiance of stylistic convention and flaunting of the taboos of his day won him the respect of the generation he helped to unleash.

Steely Dan took their name from a giant phallus in one of his books, and he is reputed to have coined the phrase "heavy metal". During the '60s, he wrote a column for *Crawdaddy* magazine; more recently, he has been giving readings in rock clubs. In the formative years of punk, the shadows of his twilight obsessions loomed large.

IF Burroughs is one of the godfathers of punk, then Devo is its idiot bastard offspring. Burroughs latest book, *Cities Of The Red Night* (Calder, £5.95), is a continuing saga of pirates and private-eyes enmeshed in conspiracies and confusion that spans the centuries and the oceans, a kaleidoscope of rabid homosexual fantasies and feverish opiate nightmares. Meanwhile, Devo's latest album, 'New Traditionalists' (Virgin, £4.99) is another instalment in their rather more broad satire of the imbecile human race.

New York's *Trouser Press* magazine decided to find out what would happen when Devo's Jerry Casale and Mark Mothersbaugh met someone who was *"staring into the abyss when they were watching TV sitcoms in kneepants."*

EYE TO EYE

WILLIAM BURROUGHS: One thing that's been very encouraging in the past 30 years has been the worldwide culture revolution, and the fact that the generation gap is getting wider. A lot of the pressure to decriminalise marijuana is coming from congressmen and judges whose sons were getting busted. That apparently is all over the world, even in the far east, which is usually so conservative, and the Moslem world. One of the big factors in that has been pop music. It's everywhere; it gets behind the iron curtain and all through the orient and makes these changes.

Jerry Casale: Devo chose rock music because it's the most hideous area there is. It's exciting because it's filthy — nauseous yet erect.

WB: Wait a minute . . . You chose it because you like music?

Mark Mothersbaugh: That's not true.

WB: No? Don't you feel some aptitude for music? The reason I write is because I have always had some natural aptitude with words.

MM: Well, the equipment was just expensive. We couldn't be film-makers because we couldn't afford the equipment.

JC: On an immediate, unguarded level there's no doubt about it; there's some drive to do it because you can do it. But then when you add to that the consciousness, the wilful use of this innate ability, that's where it gets into 'you for it because you hate it', because you hate what's being done.

CASALE

IF THE SPUD FITS . . .

JC: The arena is so complex and vulgar; it's filled with the worst con artists, the most bizarre people, the biggest amount of bucks, the most mass dissemination. It deals with TV, theatre and dance, it deals with the immediacy of performance itself, so it's packed full of nuances. The limitations are what you place on it. You could certainly go into that area and twist it, do anything you want with it, and your success or failure is largely down to your own lack of or inclusion of vision over a sustained period. As soon as you forget what you want to do, it's over. But what most of them want to do is exactly what the zombies who run everything want them to do, because there are plenty of lackeys out there that are happy to be voluntary robots and get paid for it. Their particular hack imaginations synch up with those who want to give them the bucks to do it.

So Devo enters the scene knowing all that, but knowing also that there's no choice but the basement or that. Now what do we do? We let all the demons come out. All the horrible supermarket themes and elevator music and TV theme songs and MOR ballads on the radio that filled us up while we were growing up become twisted. If anything, Devo is on a performance level the enactment of a mutation aesthetic.

William, you and David Bowie had a discussion in *Rolling Stone* in 1974 about whether to use sonic warfare on stage. Bowie said that he was not interested in doing that to people. He said he would never turn it on a crowd and make them shit their pants. I suppose we would.

WB: In a sense, if any artist is successful he would do exactly that. If you wrote about death completely convincingly you'd kill all your readers.

JC: What's going too far though? Making them shit their pants?

WB: Would it be going too far to kill them? I'll ask that question.

JC: Well, I suppose there's still some liberalism left in Devo; we'd say yes. We want 'em to come back and shit again.

WB: If your music or your novel isn't fun, nobody's going to read it or listen to it. Showbiz!

JC: We base our aesthetic on self-deprecating humour. We include ourselves in it. But obviously there's something behind it. We have that sense — maybe that's the Mid-Western part — that sense of shame about being human.

WB: Everybody does. That's part of being human.

JC: But admitting it and dealing with it is rare. The masses are bad spuds who resort to religion and other psychotic values; far-rightists who deny it because they cannot deal with it. They've worked themselves into a constipated corner where to admit it is threatening to the rigid order they created. Good spuds have the ability to make fun of themselves.

TOO MANY SPUDS SPOIL THE BROTH

JC: There's no question in our minds that human beings are devo. We've stated our case. I don't see how you can disagree with it.

WB: I feel there are too many of them.

JC: Too many humans?

WB: It's intolerable.

JC: It seems like humans have always taken care of themselves like any other organism; there's a self-defeating gene that makes sure they wipe themselves out in the right numbers. Possible that's all going on again. In other words, the artificial manifestation of that basic urge would be Reagan's politics and the far right; an environmental manifestation would be the very strong deathwish to allow pollution to take over — like, fuck it, here we go.

Maybe this stuff is all perfectly in keeping with human existence on this planet. Maybe we shouldn't bitch about anything or be appalled. Maybe we've got some erroneous ideas about enlightened human beings who could live in a different manner.

WB: There's no way that things are. Things are changing with such rapidity.

JC: We wish!

WB: They are.

JC: Well, changing but staying right the same.

WB: Not really. Remember, 40 years ago the word 'fuck' couldn't appear on printed paper. It was a whole different world then. No-one questioned the Depression. No-one questioned the right of a cop to beat up a nigger. All that is gone in the last 40 years. The only way it could come back would be with an out and out fascist takeover — a real police state. We talk about fascism here but we don't know what we're talking about.

JC: I know that, but there are different forms of it.

MM: There are new ways to do the same things they used to do. They aren't beating them over the head with clubs, they aren't

converses with . . . DEVO, the spud bashers of the American mid-west. Scott Isler. Photographs by Mitch Kearney.

stopping you with gunfire. But there are new, more subversive, nastier ways to control people.
WB: Yeah, but just compare that with living in Argentina, where 4000 people are dragged out of their beds and shot every year just for nothing, just for any liberal association. I've talked to people who have just gotten out of that. I'd rather have this than that, wouldn't you?
JC: That's a mature attitude (laughter).
WB: You don't want to starve to death either.
JC: No.
WB: Well, that's what I mean. Some things are a hell of a lot worse than others.
JC: More immediate and more crude maybe . . .
MM: There's a good chance 4000 people are going to get dragged out of their houses in New York and shot each year. It just won't be by cops.
JC: Those things are all on the continuum; there's no dichotomy there.
WB: None whatsoever. And the reason we aren't dragged out and shot is probably because other people are. We pay the price of other people starving. We buy our relative freedom. That's the whole CIA policy; Let it happen somewhere else.

THE STATE OF THE UNION

WB: Everything is political in a sense. You can't say "Politics stops here."
JC: We think everything is political anyway. We're in a vulgar mass arena. It's like an inverted mass aesthetic because we're dealing with subverting sickness — taking what *you* know about society and people and what we agree with, and applying it to an aesthetic to make the very sick people buy it.
WB: It's always been my feeling the very sick are *not* going to buy it. They're not going to buy anything — except more sickness. You can't tell anybody anything they don't know already. It's only people that are in your areas of synchronicity that are going to respond.
JC: But what do people know?
WB: You make people aware of what they know and don't know.
JC: We're just trying to put out information. You can't tell people what they don't know; that's why mass education is a joke. We know the world's upside down.
WB: It's obviously completely ill-intentioned so far as our species is concerned. There's something behind the whole scene — any scene, if you see chaos, ask yourself who profits in this. Somebody does. Of course, in a situation of chaos one group who's going to profit are the very rich, very select club. They can weather anything. Inflation's to their advantage because they can buy things nobody else can buy.

"Pessimistic" is a meaningless word. The captain says the ship is sinking: is he a pessimist? If the ship actually is sinking, no!
JC: That's exactly it. We're accused all the time of pessimism; we're maligned for being cynical and its frankly disgusting because all we're doing is reporting the facts. Because we question popular mythologies about progress and the value structure it's all based on as being absolutely rancid, then of course we're accused of having sour grapes. It's ridiculous; all you have to do is look at Jerry Falwell and Ronald McDonald and Ronald Reagan and start putting it all together. What we see, then, are born-again Christians dressed in double-knit pilgrim suits with particle guns that look like blunderbusses gettin' in station wagons and searching out people who aren't Christian enough to eat Thanksgiving turkey.
WB: The born-again Christian thing is advantageous to the very rich, to keep people in line. It isn't an accident at all.
JC: Possibly we're even as popular as we are because we're misperceived as sickness. We didn't put things together quite the same way somebody else would, being from the midwest and being raised in mindless electric filth. We respond to it and received all the information, but what we chose to do about it was kind and aggressive in a malign way. Not really malign; we can see how its perceived that way. Because we're pissed-off spuds with a plan; we agressively take the case to those who make life hideous.

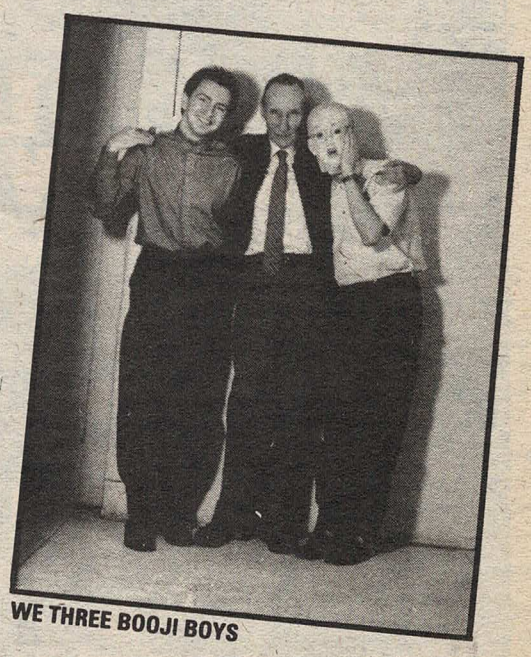
We'd like to make Devo a Church of De-evolution — legally, seriously, a cable franchise same as Oral Roberts, Garner Ted Armstrong, all those evil fuckers. Not pay taxes, like them. Not be presented in the rock 'n' roll arena as labor for a corporate record company but rather the Church of De-evolution. Then, whatever you're presenting is suddenly appearing in a whole new context. We'd probably be assassinated if we could pull it off.
JC: De-evolution is basically an extended joke that was as valid an explanation of anything as the Bible is, a mythology for people to believe in. We were just attacking the ideas humans have that they're at the centre of the universe — that they're important, that they must be immortal, that there must be a Guide. The whole (what we think of an inverted) value system that precipitates every cultural / political form follows from it.
WB: Essentially monotheism — Christ and Mohammad. Incidentally, Muham-madan fundamentalists are fully as bad as Bible-belters; in fact, I think they're worse.
JC *(to Mark):* See, we've been leaving them out.
WSB: They're more used to killing, for one thing; it comes more naturally to them. In Egypt they have seen these people as a political mass, and the same thing could happen here. Fundamentalists are seen in Egypt as subversive, as a political danger to the regime. They're the ones who killed Sadat. It's as if Jerry Falwell's boys had assassinated President Reagan.
JC: If there's anything important about history, it's that stupidity wins. We're paranoid for good reasons: hundreds of years where assholes take over, knowledge is lost and things go backwards. We question the whole theory concerning progress, and the middle-class idea of a "better life."
WB: You must remember this is a modern idea. While it completely permeates America and a good deal of Western Europe now, progress is a new concept; it came in with the industrial revolution. Another idea that came in there that we are really suffering from now is "the more the merrier" — more producers, more consumers, more people and therefore more pollution, depletion of resources, etc. Inflation's a direct result of overpopulation: less and less for more and more.

I think the concept of progress is pretty much devaluated in respectable intellectual circles. I mean, it's a pretty primitive person — although god knows there are millions and millions of those — who really believe in progress at the time. We've seen where it goes; we've seen places like Hawaii stopping progress saying "We don't want any more hotels built here. The ocean's gonna be so polluted you can't go in, so what do they come to Waikiki for?" That's a very simple illustration of how the whole idea of progress is breaking down.

THE SPUD UNPEELED

JC: We totally agree. We're attacking the idea that there is progress, the whole mythology of the last 300 years, the industrial revolution, which we feel has gone no-where. We're at the end of it. You see exactly what consumerism has done, you see exactly what sin, guilt, work and disease have wrought as cornerstones of culture, and it's still operating. That's why we thought 'Working In The Coal Mine' was so funny: *'Lord, I'm so tired; how long can this go on?"* The answer is it can go on as long as there's one guy to swing a pickaxe.
WB: Most of the trouble we have now was quite predictable at the beginning of the industrial revolution because nothing was done to control it — the same way they don't do anything about pollution until it's too late. Many scientists say that the cumulative effect of the radiation level already is lethal. We can go so far as to say we don't have more than 100 years.
JC: When you consider how this happens, it becomes obvious to us that it's inherent in human design — that humans are unfortunately very predictable in their response patterns.
WB: It's not an either / or position. There's no doubt that there isn't a damn thing you can do about a lot of what's happening. It's like the fall of the Roman empire: people knew that the currency was going and the barbarians were moving in from the north, but life went on: people wrote poetry, played music. It almost becomes like the weather; there isn't anything you can do about it, so why keep yourself in a state?
JC: Devo deals with people who eat McDonald hamburgers and wear Jordache jeans; that's our dilemma. I guess we're almost fed by the things we hate.
WB: Everybody is. Can man exist without enemies? Well, the answer is he never has.
JC: We're looking at the planet, pretending we're hovering in the starship Enterprise observing the planet for a month. You can tune in anywhere.
WB: I would say, "I want to see the manager! Who is responsible for this mess?"

Reprint courtesy Trouser Press Magazine.


WE THREE BOOJI BOYS

LANGUAGE IS a weapon too. When Alexander Haig told reporters at a recent press conference "You people boggle my mind", he couldn't have known this pioneering misuse of the verb had already been satirised in Joseph Heller's comic novel *Good As Gold.*

Haig, curiously, uses language like a neutron bomb, leaving the form of sentences intact while utterly destroying their life and meaning. But politicians have many ways of mangling the language; and though they have long been the cause for comedy, not to mention concern, they carry on regardless. One of the delights of watching the Hillhead byelection results on TV was to see party members of every political hue swear blind that black was white and insult each other with grim abandon.

Armed with lies, damned lies, and bloody great whoppers, everyone was able to claim that their party had done "better than expected" and could detect significant swings to their side since the last general election, or the last byelection, or the last opinion poll in the *Daily Telegraph* (ho, ho).

On the night, the most alarming performance came from Tony Benn on **Hillhead Byelection** (ITV, Thursday), who looked more tight-lipped and ashen-faced than Ron Knee after ten Baldy Pevsner own goals. His usual wittily outrageous style had undergone a frightening transformation; now he glared balefully at the camera and kept barking that "the Alliance is past its peak" like a malfunctioning robot.

Perhaps it was the strain of sitting next to David Owen, the SDP Cheshire Cat, whose most winning moment came when he contrived to look extremely pained at being compared to Reg Prentice, possibly one of the most apalling insults in the political armoury.

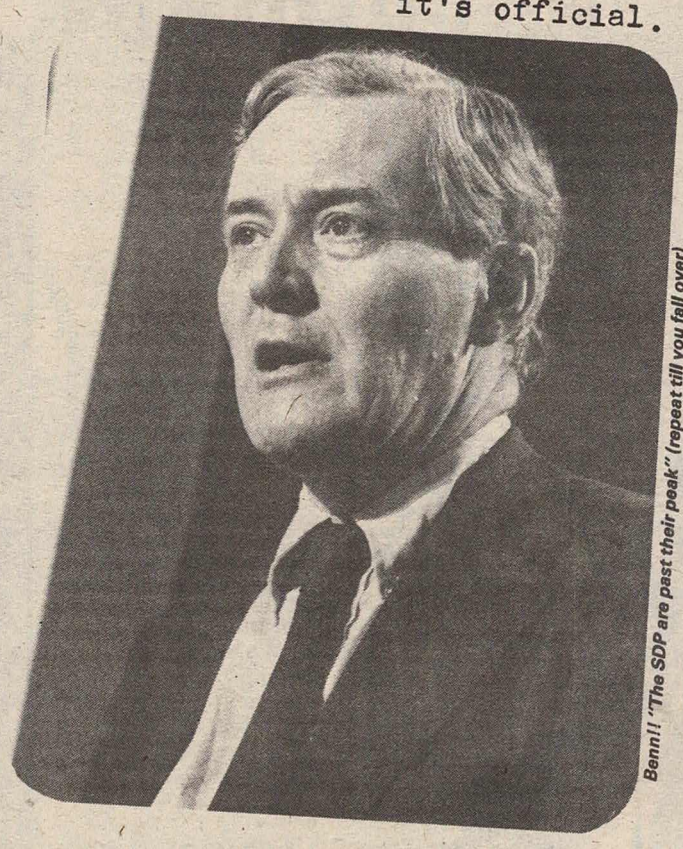
Jim Prior, meanwhile, gurgled quietly to himself and more or less admitted that the Tories' only hope of winning the next election was to dangle Tony Benn as a bogeyman at the electorate.

Personally, I find 'Honest' Roy Hattersley more nauseating; the kind of two-faced toady who can claim on TV that Hillhead was "an encouraging vote for Labour" yet describe it in a speech a few days later as a "disaster" to be blamed on the left. Turning over to **Newsnight** (BBC2, Thursday), you'd have caught him in the middle of a dust-up with Robin Day over the unlikely topic of Shirley Williams' crutches — which are, I suppose, the SDP's "real alternative" to Michael Foot's walking stick.

This fracas, too convoluted and plain silly to describe here, ended with a display of phoney bonhomie that was glorious to behold; Hattersley patting Day on the shoulder and gushing "But it's your style to interrupt, Robin, that's why we love you", while the discomfited Day shifted uneasily in his chair and muttered sourly "I'm not sure I want your love at this time of night". It was the closest anyone had come to telling the truth.

election latest...

it's official.



Benn!! "The SDP are past their peak" (repeat till you fall over)

pinter and the fun boys were right.

the lunatics have taken over the asylum.

graham lock sorts out the lies, the untruths and the bloody great whoppers.

DANGEROUS VISIONS

The *Newsnight* panel was completed by Tory John Biffen, who does fabulously bad impersonations of a nice guy and still comes across more like the kind of character suggested by his name — a petty-gangster from a Pinter play, an early example of which, **The Hothouse** (BBC2, Saturday), turned up at the weekend.

Pinter's characters, much like politicians, distort and abuse the language, deploying words like sorties or smokescreens in the elaborate power games in which they are invariably entangled. *The Hothouse's* dissection of a power struggle within the upper echelons of a state mental home was full of characters never quite saying what they meant nor quite meaning what they left unspoken. But whereas in his best plays Pinter can endow the absurd with a terrifying reality, *The Hothouse* was an apprentice work in which he allowed his reality to keep straying into absurdities.

The result was a play never quite credible or menacing enough to grip the emotions; but it *was* often very funny, and in ways that reminded me of *The Goon Show,* still going strong in the late '50s when *The Hothouse* was written. Pinter's characters walk through conversations as if language was a minefield, but on this occasion at least he was as concerned with the comic potential of the explosions (the Goons' forte) as with their psychic violence.

With its running gags and exploding cigar, its pseudo-academic studies of Phatonomy and Phatotomy, its constant send-ups of bombastic authority, *The Hothouse* has the steaming great influence of Milligan right behind it. This conversation between Colonel Roote, the boss, and Lush, an underling, about a duck left unclaimed in the Xmas raffle, might just as easily have come from the mouths of Bloodnok and Eccles: "You can't keep a duck until Easter. It's not sensible. There's not much *I* don't know about poultry." "I've seen this duck." "You've seen it? Well what's it like?" "It's dead." "Dead?" "Yes, it's a dead duck." "Good Lord, I didn't realise."

From a dead duck to two cooked gooses. **The Guest** (BBC2, Friday), the week's other black comedy, was quite delicious fare based on a Gerald Durrell short story.

A frightfully bourgeois and bickering couple, Gerald and Hilary, on a gourmet tour of France, discover a secluded restaurant where the pate is "absolutely tres bonne, darling". It transpires that the chef's speciality is murdering guests, and the play — which was beautifully underdone — ends just at the moment when Hilary realises her fate is to become this season's pate. You could see her mind was right on the point of being boggled.

Mind you, if Alexander Haig has his way, he'll make pate of us all. Yakety yak, *talk back.* Language is a weapon too.

AMAZEING LIVE!!

Two incredible Sold Out shows that ignited Hammersmith Odeon last week. Now-

LIVE ALBUM LIVE CASSETTE

LIVE IN NEW ORLEANS

Double album available at a special price

LIVE SINGLE

JOY & PAIN c/w HAPPY FEELIN'S

Also available on 12" clear Vinyl with extra track

GOLDEN TIME OF DAY

STUDIO ALBUM AND CASSETTE

JOY & PAIN

Now Available

EST 12087

Capitol Records

MAZE

Silver Screen

MORE BRAIN THAN BRAUN

Barbara Sukowa as smokey Lola in Fassbinder's latest cinematic lollipop

Lola

Directed by Rainer Werner Fassbinder
Starring Barbara Sukowa (Miracle)

HOW POINTEDLY analytic is it, though?

I don't think this is an especially relevant or critically revealing question when faced with another visually splendid Fassbinder film. His input has always been from various schools of artful Mannerism — the '30s-'40s Hollywood "Woman's Pictures" of Sirk and the more broadly melodramatic arena of Raoul Walsh, for instance, or the radical German Anti-Theater where Fassbinder began his cultural career.

Seeing William Wyler's *Little Foxes* recently, I was reminded of many reasons why I like an on-form Fassbinder; which *Lola* is, where I didn't think *The Marriage Of Maria Braun* quite was. As for *Lili Marleen,* I haven't been able to pluck up the necessary courage. I distrust Epics, any Epic, and for the same reason have avoided both *Ragtime* and *Reds.* I prefer the ideological plateau condensed into the personal outcrop — the tiny figure hanging on for dear life to a bending bough, or precarious cartoon branch.

Such is Fassbinder at his (I think) low-key, low-life best. The reverberations of widescale repression are felt in the fumbling language of guileless characters — and in the language they *don't* have to project themselves out of ennervating, stifling predicaments.

IF THE question of, say, fascism is to be located in Fassbinder, it is not bluntly hounded down as all-pervasive spectre, or etched in evolution, but found cowering in the bracken of localised cowardice, the undergrowth of deformity. In the right/Right light, his anti-hero can be seen to possess the type of mentality which is obviously destined to command, or to obey. It is this flux of power applied and subjugation accepted — whether in boardroom or bedroom — to which Fassbinder returns time and time again.

So to *Lola*, which is basically *Maria Braun* revisited/revised, via an ode to Marlene Dietrich in Sternberg's *Blue Angel*. Lola (Barbara Sukowa) is the unspoken figurehead of a small Bavarian townscape in the mid '50s. She is a singer at the local cabaret/whorehouse — Villa Fink (?!) — although her sexual favours go exclusively to building contractor Schukert, a gregarious man who is petty gangster made very good, the accepted centre of money and power.

Schukert is very much the likeable rogue — corrupt, but sweet-natured with it — who embraces everything from drinking bouts to property deals with the same hearty enthusiasm. He pursues things for their *pleasure*.

Into this set up walks the timid, middle aged, newly appointed Head of the Building Administration, von Bohm; he could have walked out of a Frank Capra movie in fact, being a slightly subdued variant on the stuffy bachelor fallen foul of a wordly wise beauty.

Lola leads him on with a mixture of perversity and genuine affection — the dupe being blissfully ignorant of her employment. When von Bohm is alerted, and blind rage has him taut, he withdraws planning permission for the prestigious new Lindenhof housing development . . . when she agrees to marry him, he surrenders.

The closing shots predict a gloomy future — cycles of repetitive rather than dynamic progress. Lola's affections belong to, her material wealth is due to, the street-wise Schukert; he is the history man.

THE SPARKLING new architecture is built over duplexes of guilt and forgetfulness, scheming and complacency. *Lola* — like *Little Foxes* — juggles alternately with shards of shrewd corruption and sexual/social climbing. Capitalism is critiqued in all its miniature forms, and the necessarily unstated parallel posits the oldest profession in the world as the first example of free enterprise.

But Fassbinder knows how to turn a trick or two himself, and *Lola's* resonances swim out from a luxurious piece of movie making. He trails his vision tenderly, slowly over surfaces, rolling gently against the different positions pinned around a single scene.

The camera movements are *felt* as motion, not just registered as meaning. Lighting and colour are set up in prosecution or defence for the inhabitants of an interior — it is not only doors that are left ajar, shutters that let fall too much telling light.

Throughout *Lola* Fassbinder plys on or peels off a self-conscious but seductively considered veneer of lurid colour — as artificially infectious as Scorsese's mood games in *New York, New York.*

The overwrought tone

■ *continues over*

Vice work if you can get it

Sharky's Machine

Directed by Burt Reynolds
Starring Burt Reynolds, Vittorio Gassman and Rachel Ward (Warner Bros)

SGT TOM Sharky's machine is his Narcotics division; but when they screw up the bust of a dealer in a fearsome mid-town shoot-out, Sharky wants out. He moves down to the dingy precinct of Vice division, and is all set for a quiet life of bringing in hookers when one of his charges unwittingly opens a can of worms that stinks of corruption in high places. Two messy murders later and Sharky is attempting to hustle the homespun eccentrics and family men of Vice into his new machine.

Burt Reynolds' view of the cop picture balances humour and aggression with an exuberance that brightens what is basically a pretty lethargic and familiar storyline: ritzy whores and heavies in thousand-dollar suits face up to honest-joe cops unused to this kind of trouble.

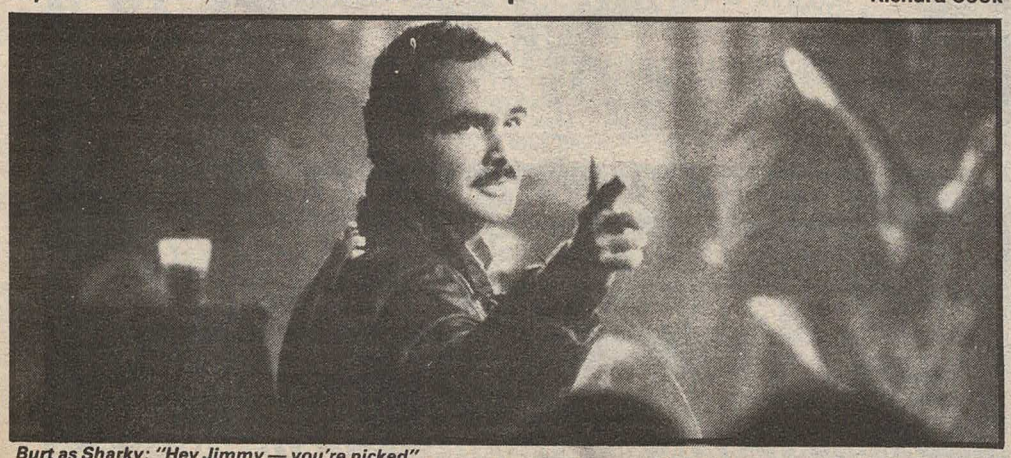
The first ten minutes promises a corker, the superb orchestration of the foul-up followed by Sharky's arrival in Vice — the camera tracks through the bedlam of the seediest division in the house, and all the big man can say to his new boss is "We used to flush the toilets upstairs and wonder where it went — now I know."

A pity though that Reynolds slackens his director's grip when the off-the-peg cut of the story becomes obvious. Sharky's relationship with Dominoe, the most glamorous of the prostitutes, is carelessly allowed to over-sugar the pill — the tough guy turns out to be not so much interestingly vulnerable as a sentimental old softie. Anyway, Reynolds has played this song before, opposite Catherine Deneuve in Robert Aldrich's excellent *Hustle,* and the comparison does him no good here.

Still, there's much else to be taken with: Burt rigs the action scenes with a real snap, and coaxes a splendid gallery of misfit cops from his cast — Charles Durning as the irascible Chief Frisco, one eye on his retirement cheque and the other rolling in despair at Sharky's antics, Brian Keith as the whimsical old-timer Papa and Bernie Casey's Arch, Sharky's lugubrious black sidekick with a penchant for Zen observations.

Reynolds himself is commendably unselfconscious under his own eye and offers a further re-think of his action man persona. With this and the bizarre black humour of *The End,* and with Eastwood all at sea with his apes, he's shaping up as the most interesting actor-director in mainstream Hollywood. I can't wait for his next one.

Richard Cook



Burt as Sharky: "Hey Jimmy — you're nicked"

Ustinov as Poirot: "Would you care to put this back in your mouth, Miss Smith?"

Evil Under The Sun

Directed by Guy Hamilton
Starring Peter Ustinov, Jane Birkin, Nicholas Clay, James Mason, Roddy McDowall, Sylvia Miles, Dennis Quilley, Diana Rigg and Maggie Smith (EMI)

MAGGIE SMITH, wearing sophisticated versions of the type of tangerine and lime crimplene outfits I always associate with the late dear Yootha Joyce, and bearing up to the deeply unmoving inaction of the story with the faintest hint of spiky Yootha-witted nastiness, serves up the one line that I can remember from the latest familiarly gentle Agatha fantasy. She calls the truly infuriating Hercule Poirot (Peter Ustinov) "a finicky Belgian fart".

I imagine Dame Agatha would have been slightly alarmed to have found herself writing such a thing. Seeing as how Dame Agatha used to dream in black and white, and write in grey and off-white, she would also be surprised to see how much watery colour film-makers use when animating her miserably pleasant mysteries. I don't remember much about *Evil Under The Sun,* but I do recall being treated by lots of nice soft colours.

Diana Rigg's tan is possibly the darkest colour in the film. I kept waiting for Maggie Smith to call Rigg "a finicky New York tart", but if she ever did I must have been dozing. Rigg plays the victim, and despite baring her legs as much as her teeth she, against all expectations, emphasises a desperate sexlessness about the film.

Dennis Quilley and James Mason were played by, respectively, Laurie McMenemy and Clive James.

■ *continues over*

NOW ODEON MARBLE ARCH and classic HAYMARKET

KEY CITIES AND MIDLANDS AREA FROM APRIL 4
OTHER AREAS TO FOLLOW
SEE LOCAL PRESS FOR DETAILS

Doing it by Marcel

Celeste

Directed by Percy Adlon
Starring Eva Mattes and Jurgen Arndt (Artificial Eye)

***CELESTE* comes from the 1981 Cannes Festival with feathers preened and a fulsome bouquet of good notices. It tells of the kitchen-to-bedchamber daily round of Marcel Proust's housekeeper in the years leading up to the writer's death — tells it like a memoire whose foxed prints are turned ever more slowly. As time loses perspective and Proust grows even more insufferably eccentric, the film dies with him. It put me into a well-crafted stupor.**

This is a story of interiors. Filmed almost entirely inside Proust's twilit set of rooms, it observes the bare cypher of Celeste's face (a travail undertaken with immeasurable patience by Eva Mattes) as she hears the ticking of the kitchen clock or the buzz of Proust's bell. It equally purports to glimpse the machinations of a wracked mind and its fumbling attempts at interlocking with the blank, immutable wisdom of a country girl's intuition. Or something like that.

We blunder once more into the marbled pavilion of European art house cinema, and instantaneously a multitude of reproving fingers are raised to unamused lips. Adlon (in his first film as director) searches his material for that elusive, perhaps unattainable, resonance which this kind of movie oils its ambitions on.

He approaches it a couple of times — Celeste's relief of an ugly asthmatic fit suffered by her master, and Proust's confession of his voyeuristic S&M obsessions — and for the rest he propounds the merits of infinitessimal detail.

My apologies, seekers after this refined dignity, but they elude my unsubtle gaze. A dead dog of a picture, manicured and permed though the corpse may be.

Richard Cook

LOLA

■ *from previous page*

indicates as much as a blush or a stammer, a smile or downward glance; lying eyes squint through thick clouds of garish blue. Lola's first brash flirtation with von Bohm in a secluded library alcove is a classic, sublimely artificial Art. In the opening credits, the brittle bands of colour in Germany's national flag are played off against Fassbinder's fluorescent Hollywood pinks, greens and reds — from which point on those hues have specific connotations when used.

And if the obsessive observer is still besotted with cinema's moods and modes, he no less nurtures a fondness for the rogues his work contains, most of them hopelessly tricked by personalities they assume they invented.

Fassbinder as metaphor for authority? Whatever, just lap up his love of pure cinema.

Ian Penman

POIROT

■ *from previous page*

Sylvia Miles opened the pockets of her fur coat and let her fee pour in. Roddy McDowall was played by a stick of incense.

Colin Blakely took the pastry out of it all by affecting the most ridiculous accent in a film since Nicol Williamson's *Excalibur*. He pronounced 'Poirot' as "point me the way to the bank".

After fussing, eating and farting in the rich faces of all these celebrities for a cheerless pretty hour or so, pausing only to let Rigg be murdered before she could find out who Adolf Hitler was, Ustinov as Poirot added a wasted Jane Birkin and a flabby Nicholas Clay to the list, lined them all up, fussed a bit longer, waved his podgy fingers, and revealed the solution.

I actually thought it was going to be the only player who seemed to breathe during the film: the woman who played the corpse at the beginning.

The one thing I remember shining during the film is the sun. This Agatha is set on an Adriatic Island in 1938, and director Hamilton is fortunate that it didn't rain. Rain would have washed away the "mystery", the acting, James Mason, everything in fact but Peter Ustinov's moustache, the costumes, the island and the wonderful music, extravagantly based on Cole Porter greats.

Agatha would have been slightly surprised to have found herself sharing *anything* with Cole Porter. And despite all efforts to make it otherwise Cole Porter would have considered this particular coupling as shamefully vulgar.

Paul Morley

With more fighters like Stuart Henry, we just might beat Multiple Sclerosis.

Four years ago, Stuart Henry was diagnosed as suffering from Multiple Sclerosis, a mysterious, crippling disease with no known cause or cure.

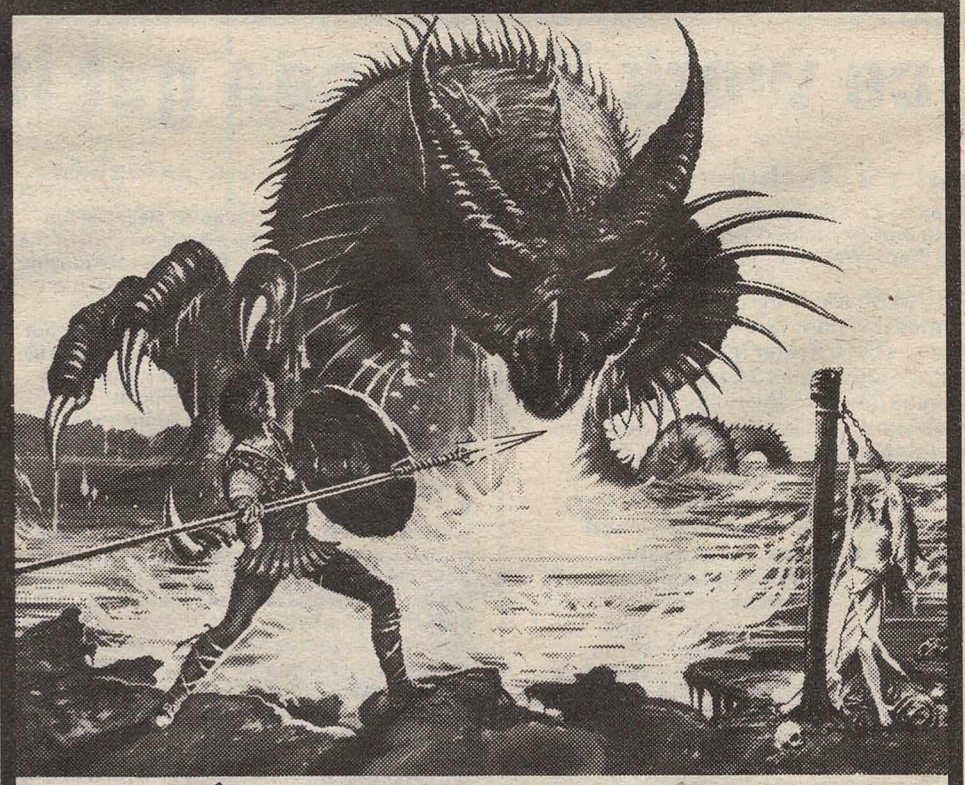
Four years later, Stuart is still fighting back. With Radio Luxembourg's help, he's made the disease a regular talking point on his nightly show. And last year, he launched the Stuart Henry/MS Society Research Appeal, and opened our new research laboratory in London.

The MS Society would like to say thank you to Stuart Henry and Radio Luxembourg. Thanks for helping to bring the day of the cure a little closer.

If you too would like to help, please send what you can to the:
Stuart Henry/MS Society Research Appeal, 286 Munster Road, Fulham, London SW6 6AP.

MULTIPLE SCLEROSIS
WE CAN ONLY FIND THE CURE IF WE FIND THE FUNDS.

ITS TALONS TEAR. ITS BREATH BURNS. IT IS TERROR.
AND ONLY SORCERY CAN DESTROY IT.



DRAGONSLAYER A

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT
A BARWOOD-ROBBINS PRODUCTION
DRAGONSLAYER
PETER MACNICOL · CAITLIN CLARKE · RALPH RICHARDSON · MUSIC BY ALEX NORTH
EXECUTIVE PRODUCER HOWARD W. KOCH · WRITTEN BY HAL BARWOOD & MATTHEW ROBBINS
PRODUCED BY HAL BARWOOD · DIRECTED BY MATTHEW ROBBINS · PANAVISION®
DOLBY STEREO IN SELECTED THEATRES
READ THE PAPERBACK FROM PUFFIN
Copyright © MCMLXXXI Walt Disney Productions and Paramount Pictures Corporation. All Rights Reserved.
POSTER MAGAZINE AND ALBUM FROM MARVEL COMICS

NOW! classic HAYMARKET
AND FROM APRIL 1ST. classic OXFORD ST.
FROM APRIL 4 ALL OVER LONDON.
AND
TVS (South & South East) · CENTRAL · GRANADA
HARLECH & TSW (South West) TV AREAS
ALSO AT MAIN CITY ODEONS & GAUMONTS

FLESHTONES

ROMAN GODS

AVAILABLE AT ALL BRANCHES OF THE HMV SHOP AT ONLY £3.99.

NOW ON TOUR WITH NINE BELOW ZERO

© 1982 A&M Records Ltd. All Rights Reserved.

Growing up

Presenting the British boy Wonder who's walking tall in Manhattan ..

ONE: WALKING INTO SUNSHINE

THE afternoon that the first real sunshine of the spring hit a sleepy London Town seemed a perfect day to visit the brightest new name in British soul — the young, gifted and black Norman 'Junior' Giscombe.

Junior is in a buoyant mood when I meet him in the New Bond Street offices of his record label, his optimistic radiance fuelled not only by the sudden surge of fine weather but also by some cheering news from across the Atlantic: his strident, brassy debut single 'Mama Used To Say' — the hottest hunk of funk on last year's *NME* 'Dancin' Master' cassette — is currently creeping up the American chart, its sales already above the half-million mark and rising steadily. Encouraged by such a significant breakthrough, Phonogram are now re-releasing the single in this country, hoping for a deserved hit over here at the second time of asking.

Clad in a casual blur of rustic brown and beige topped by a wide-rimmed straw boater, Junior pours out two cups of coffee before mooching over to a nearby stereo deck to activate the Gap Band album lying on the turntable.

"I just love music," he grins simply and seriously, peering at me over the rim of a pair of spectacles. "I have music around me right through the day. It's such an important part of my life, especially when the weather is like it is today!

"I just love the spring and summer. It always seems that the best music comes out in the summer. It's just great when you see the kids getting down or going roller skating with the sound coming out of one of those portable boxes. That's what it's all about. That's what I'm doing all this for."

TWO: THE SPRING OFFENSIVE.

AS THE 'mutant' dance of last year slowly gives way to a warmer, more salubrious and sensual soul music, the 24-year-old Junior is well set to become the right man in the right place at the right time. He calls what he plays R&B, but he means that in the American blues and soul sense rather than the oily British pub rock one. He traces his musical roots back to the soul men of Memphis, Motown and Manhattan in the '60s and the sounds of Philly and Funk in the '70s, although his is a trenchantly British variation on the American vocal tradition.

Junior has just completed his Phonogram debut album with producer Bob Carter, the man who moulded the slick funk 'n' roll cocktail for Linx. The LP, tentatively titled 'Ji', reaffirms all the power and promise of 'Mama Used To Say', pushing its maker through to the forefront of black music in Britain — a gritty homegrown Stevie Wonder to David Grant's Michael Jackson and Beggar And Co's vintage Kool And The Gang.

The Wonder comparison might seem rather a heavy one to thrust on the shoulders of a raw and inexperienced south Londoner, but I'm certainly not the first person to do so: the sheer joy of Junior's music, the range and ad-libbed phrasing of his gutsy voice, mute and mellow one minute and strong and shrill the next, simply invites some of the loftiest analogies.

Junior himself is modest enough to take praise with a pinch of salt and keep things in perspective. He relishes his success, but seems sure to be able to handle it with the same disarming humility that he displays in conversation. He talks honestly and openly about his aims and motivations, his accent carrying the unmistakable hallmark of his south London roots.

Take your time young man.

THREE: MUSICA AMERICANA, FUNKIN' FOR BRITANNICA.

THRILLS: As we speak, 'Mama Used To Say' is at number three in one of the major American disco charts and 45 in the Billboard singles chart, yet it did absolutely nothing when it was released in this country just before Christmas. Any idea why it has done so well in the States?

GISCOMBE: I think one of the reasons it has taken off is because it is so English. It's not a typical American soul record. Bob Carter's production and his keyboards are just so English. I think there is a lot of good music coming out of England at the moment, and a lot of it is R&B-laced, not only the black records. If you listen to white bands like Soft Cell or The Human League, the whole sound is rooted in R&B.

I think what is happening in Britain is that people are more aware of good melodies than the Americans. There again, I can't knock America, because I've always looked to America. I've always looked to American soul for my inspiration. I'm not that influenced by any British bands.

Another reason that 'Mama' is doing so well over there is because the lyrics are very street lyrics. The Americans can latch onto it because the very phrase 'Mama Used To Say' is the sort of thing an American kid might say. It's just like when Kurtis Blow had 'The Breaks', everyone in New York was going round saying 'Oh man, these are The Breaks!'

I'd like to think that I write lyrics that kids can use at home and at school, words that ordinary people are able to understand. That was the main object of that track. The words are uncomplicated and the melody is singalong so that everyone can understand it.

On the album, there are other tracks that you might have to sit down and figure out. But basically it's important to write songs that people can pick up on. In America, they tend to talk in songs, so obviously that helped 'Mama'.

What about Britain? How important is it to you to be successful over here?

It's important because it's my home. I love going to America for the hustle and bustle of New York and I like Europe, but they can't compare with England. Over here, I can still walk the streets at two in the morning and I'm cool. There's not that many places in the world where you can still do that.

On both the single and the album, you use the same producer and the same pool of musicians as Linx, people like Chris Hunter (saxophone) and Andy Duncan (drums). Do you ever worry about having a basic sound too close to what Dave and Sketch were doing last year?

Not really. Some people might think that on first hearing, but what I'm doing is rooted much more in R&B. Linx are more of a pop group because that's what they set out to be. I wouldn't know how to write a pop song the way David Grant can. It's hard enough to write R&B!

I would say that Linx are probably the closest group to you spiritually, in terms of what you are trying to do with British soul. You sang backing vocals on stage during their recent tour, but there also seems to be some rivalry there.

I love Dave and Sketch as people, but as musicians we are quite different. Naturally, we're all opponents and rivals. The same goes for all the other British groups, but I love them all the same. I don't hate Imagination or Light Of The World or Second Image. I think they're all great. But, without wanting to sound big-headed, I think what I'm doing is better. You have to feel that what you're doing is best.

The homegrown soul scene is often too derivative for my liking, aping the Americans in much the same way as British reggae used to slavishly follow what was happening in Jamaica. Do you think there is any real change on the way?

I think it will grow but it will take time. There's no point in selling the Americans what they already have. On 'Mama Used To Say' we were striving for a sound that would compete with the Americans on our own terms. 'Mama' is different enough and British enough to stand out from the American stuff. Play it next to something like the D-Train record and you'll see the difference.

You call your music R&B, but you obviously don't mean the same thing as Wilko Johnson or Nine Below Zero do by the term. Can you define it?

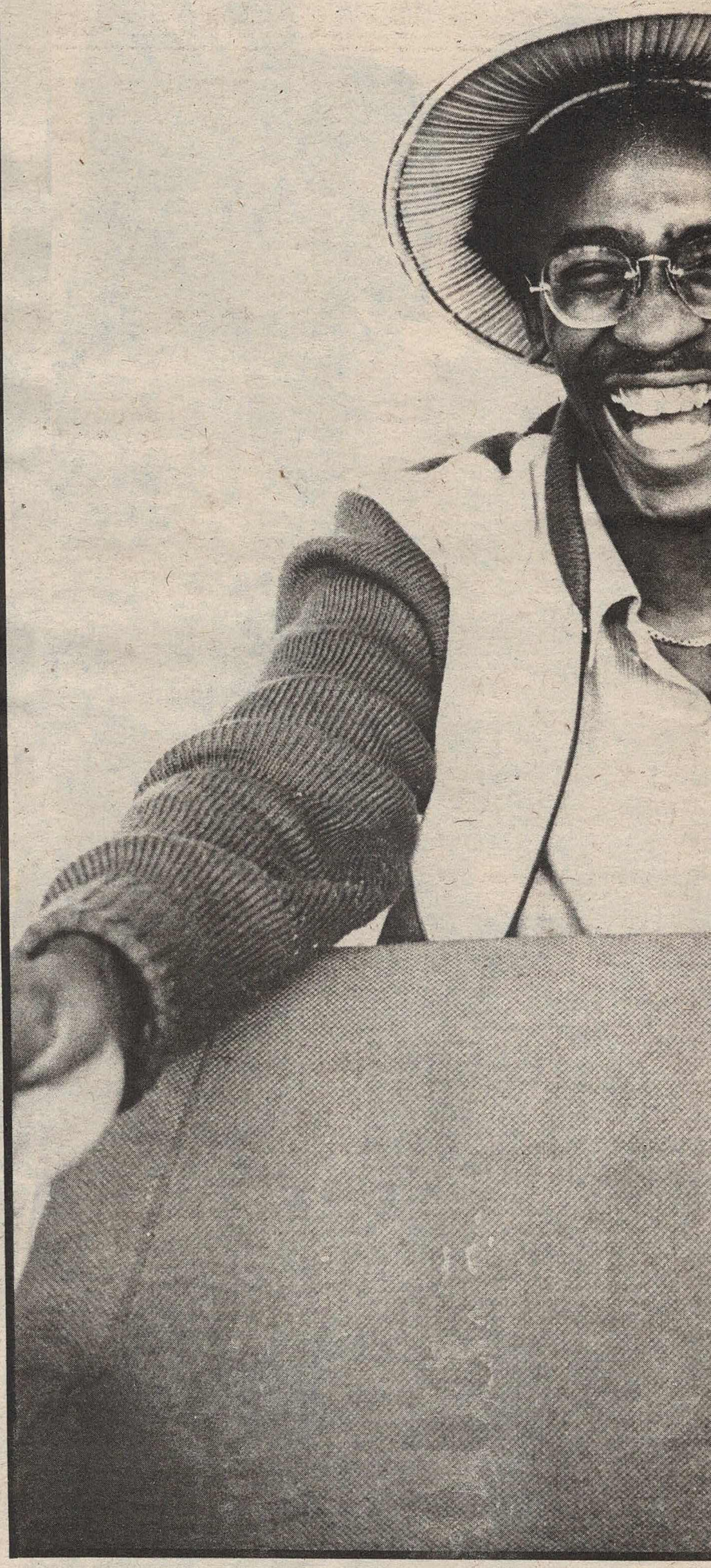
R&B is a sound with a lot of feel. It's the soul, the swing, something about the way a song is played. The best example is Earth Wind And Fire That group gave me a lot, taught me a lot, although I think they've lost it now. They had been searching for years and now they've suddenly found The Way. What I loved was their search rather than the end result.

The other artist you've been most compared to is probably Stevie Wonder, which seems to leave you with a lot to live up to. But there are some almost uncanny vocal similarities. Even your name and image — the whole 'Junior' bit — recalls the days of 'Little' Stevie. How do you feel about all that?

I just take it as a compliment! People have said that the album sounds like Stevie and it just blows me away. I can't explain the kind of compliment that is because as I see it I'm nowhere near that guy and I never will be. That man is the utopia! For people to listen to my record and say that it sounds a bit like him . . . well, it enhances my chances of still being around next year!

Stevie is still the tops. He can sing a nothing song like 'That Girl' and still get it across to everyone from the bus conductor to the tramp on the street, and do it perfectly naturally.

What people forget about him is that in the early days he didn't even do his own writing. It wasn't until



Interview by Adrian Thrills

with Junior

... and strolling unrecognised through Clapham.

'Music In My Mind' that he really broke free and wrote a whole album. He did have to conform to the Motown formula for a while, but even now he's still *searching!* If you listen to his music, it's still always changing, and that's what keeps us appreciating him.

Photography by Pennie Smith

FOUR: A FAMILY AFFAIR)

CAN you tell me a bit about your background?

My parents are both from Jamaica but I was born in Balham before we moved up to Clapham. My mum and dad had it pretty hard in Jamaica so they came here for jobs. Their original plan was to spend three years over here and then go home, but I arrived and they decided to stay and sent for the rest of the kids from Jamaica, two brothers and two sisters.

In Clapham I went to a school called Bonneville and I was one of only seven black children in the school — it's a pretty middle class area. But I was never made aware of my colour until I was outside the school, in a shop or something. When I was young I just wished I was white so that I wouldn't get called those names.

Then, as you get older, you begin to understand that people have prejudice. Now I just accept it as something that happens. It takes a lot of time and energy for someone to have a prejudice.

When I left school I had only CSE's so I went to a College of Further Education to get some 'O' Levels. I wanted to try and get into computers because that was the 'in' thing at the time. But you needed 'A' Levels for that, so I got a job in Bond Street making hand-made shoes, getting £14 a week at 18!

Was there a lot of pressure from your family as far as getting a job went?

My family were strict in one sense, but they were also loose in that they would let me find out what I wanted to do in life. My dad originally wanted me to be a doctor, but I wasn't good enough at school. I wanted to have something to do with music but I couldn't tell them at that stage because it would have been a letdown, so there was a constant struggle between pleasing my dad and pleasing myself.

It was my mum that gave me the confidence to go into music. She told me to do what pleased me, not what pleased her or me dad. They reassured me that they'd stick to me, so without them . . . that's what 'Mama Used To Say' was all about.

I'm sure a lot of mums have said that to their kids. There's no rush to get old. It will come in time. When I started going out, I used to pretend that I was much older than I am. If I met a girl who was 18, I'd tell her I was 19 even though I was only 16. Then you suddenly get to the stage when you meet a girl who is actually younger than you and you have to cut down on your age. That's exactly what happened to me. I was working in the shop and this really nice looking girl came in. When I asked her age she said 18. I was 23 by then so I had to say I was 20! Oh man! I wrote the song that afternoon!

FIVE: SOUL WALKING, ROOTS TALKING (DIARY OF A YOUNG SOUL REBEL)

WHAT was the first music you remember hearing?

The first track I remember hearing was a record called 'Money Money Money' by James Brown when I was about eight. But my two older brothers were in a group signed to Pama Records called The Three Clowns, playing very mushy, poppy reggae, so that got me interested in music. After they had split up they used to tape me on their tape recorders, singing with my sisters in the school holidays. I remember I wrote my first song when I was 13, a nice and soppy Stylistics type song called 'Please Don't Walk Away'.

I first started going out when I was 11, going to a lot of reggae clubs with my two older brothers, places like 77 Sunset Strip and The Roaring Twenties. I was really too young to get into those places, but I used to get in because of my brothers. I was well into reggae all the way along. It got to the stage where me and this other guy called Dudley used to play the Coxsone sound system for one hour every night.

Was there any conflict between your interest in roots reggae and the slicker soul that was around at the time?

I was always very into both the reggae and the soul so I could always hold the two at bay. I might have been going to reggae clubs, but I'd still go out and buy my Grover Washington and Bootsy stuff. I'd listen to that at home but I'd never admit it to my reggae-orientated friends. My mates would come round and I'd play them the new Bootsy album and they'd go "Hey what ya doing — you should be playing roots!" But I never had any of that stuff. The only reggae record I have in my collection is Bob Marley's 'Rastaman Vibration', which is just brilliant as music.

Were you ever into Rasta at all?

I've never really been into it. As a teenager you obviously have your influences, but Rasta was never that strong then. You had one or two around but that was it. I used to think about doing it, but my mum would have killed me!

What about the soul scene? Did you ever go to any of those clubs?

Never. Certainly not at the time. None of my friends would be seen in any of those clubs. The soulheads, as we used to call them, just didn't dress good. They didn't wear slick trousers. They'd be wearing tight jeans and stuff. There was a real divide.

What really changed the scene was that the girls stopped going to the reggae clubs because they were too hard. That obviously changed things.

So when did you start making your own music on a more serious basis. There were a couple of bands weren't there?

I was in a reggae band called The Idelics in 1976 but we gradually evolved into a more soul-orientated group called Atlantis. I suppose it was more of a rock based thing with soul overtones. We'd go out and play but people couldn't label us. Because we couldn't be labelled and sold we never really got a chance.

SIX: THE RAZOR'S EDGE.

YOU must have come into contact with drugs during your clubbing days, particularly in the reggae clubs. What is your attitude to them?

In my early days, I obviously encountered it, especially ganja in the reggae clubs, but nothing heavier than that. What it really boils down to is role-playing. You're part of a gang so you do what your friends do. So you indulge in ganja to be part of a gang. After a while, though, the individual begins to assert himself and I realised that I didn't need stuff like that.

As an easy escape valve, drug taking is increasing. Do you ever see us reaching the stage of the epidemic dope addiction of the major American cities, the sort of thing Defunkt's Joe Bowie rails against in his songs?

I think it will get worse generally, because of the society we are in, and because of the pressures that older people are putting on the young. But I don't think it will ever get as big as it is in the States. Kids in Britain are more aware of the consequences of drugs whereas in the States it is much more a way of life. Mums and dads are into it. If you see your parents having a joint, then you're obviously going to get into it.

I don't think it will ever get that big over here. But it will increase. I know it sounds corny to say it but it is society that is to blame. I blame the people up there like Margaret. The pressures that she is putting on the kids are phenomenal. She's just turning a blind eye. She should look more to the kids of today because they are the adults of tomorrow and they are going to be a problem.

If you treat the kids like dirt, then they are going to come back at you.

It seems that blacks are being made scapegoats increasingly by the government, like with those recent violent crime statistics when the white and black totals were given separately.

I remember when I heard those statistics on the news and I just had to laugh at the mentality of people who see things like that. People need scapegoats and they'll always pick on the minority. The young blacks can see that, see the way they're being used.

SEVEN: PLAY IT AGAIN JUNIOR.

YOUR album 'Ji' seems to concentrate on songs and melodies rather than just grooves and discomixes, which everyone else seems to be doing at the moment.

I think you're hitting it on the head there. There's a song called 'Darling You' that was inspired by the melody from the song 'Casablanca'. It's inspired by '50s melodies, which tend to stand out more than most modern melodies. I could hum those melodies all day! That's what we're trying for.

So is the album the ultimate article or just stage one, the first part of the search as you might put it?

For me, I think it's a good first album. I don't measure it in terms of what anyone else has done. I measure it in terms of my ability, in terms of what I have achieved on each track.

When I first finished the album I couldn't listen to it for two weeks. I was too close to it. When I finally did get around to it, I just felt, well, it's not bad. That's as far as it went.

It still doesn't satisfy the need in me. The next album has to progress. It has to be different. If we'd done the first album and it was perfect, I'd pack up now and go back to doing shoes. I'd have achieved what I set out for.

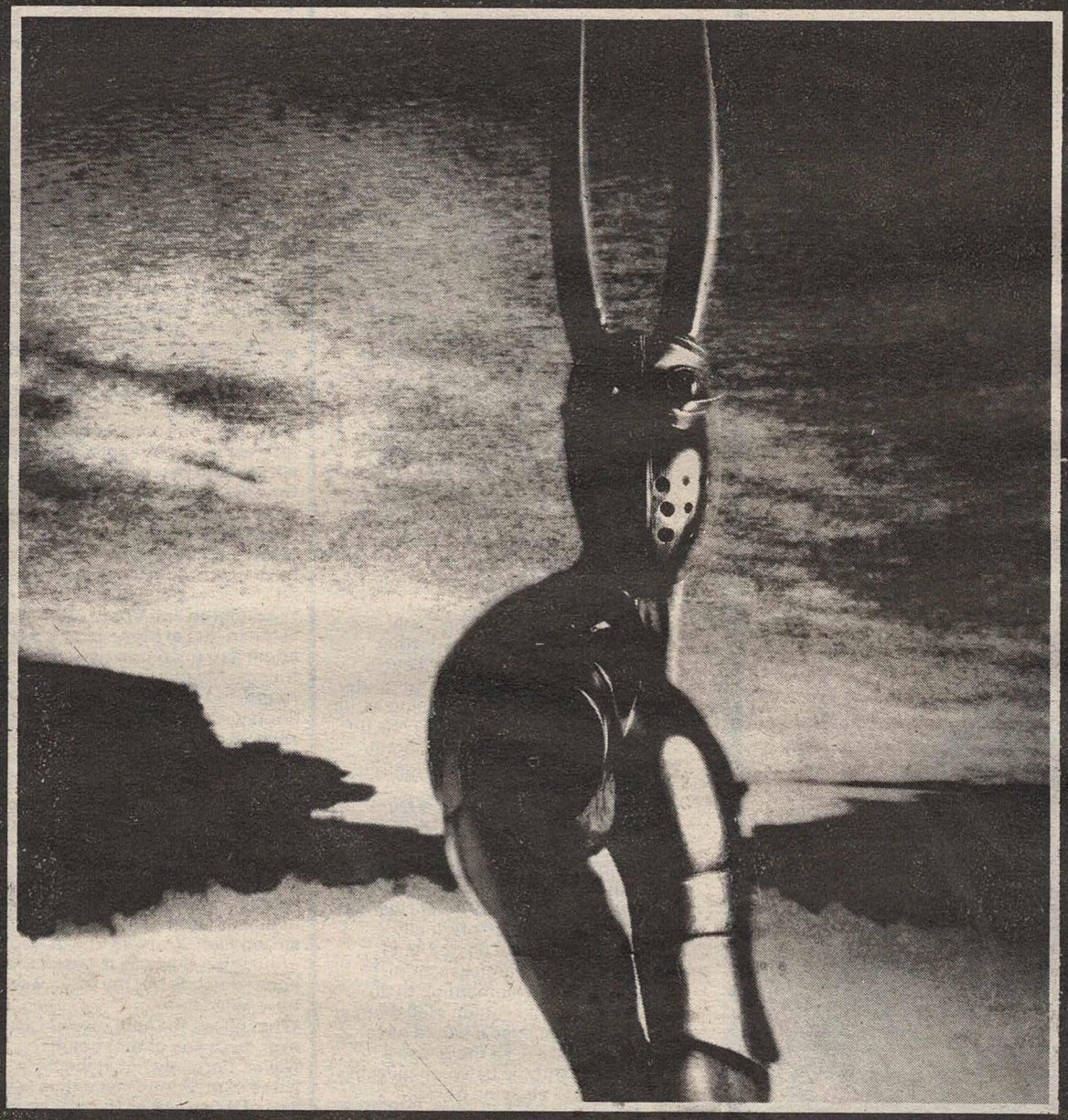
I still don't know quite what I'm searching for . . . a better type of music?

I'll second that emotion.

ALBUM ILPS 9665

CASSETTE ICT 9665

ROBERT PALMER



HIS NEW ALBUM

MAYBE IT'S LIVE

FEATURES THE HIT SINGLE

SOME GUYS HAVE ALL THE LUCK

PRODUCED ROBERT PALMER

AVAILABLE ON RECORD AND 1+1 CASSETTE

ISLAND

LPs

Motorhead *Illustration: Ian Wright*

BEATING THE BEAST INTO AFTERLIFE

MOTORHEAD

Iron Fist (Bronze)

MOTORHEAD DON'T move forwards or backwards or even stay still; they just dish it out, more of the same, again and again. Like Dr Feelgood in another kind of context, the band constantly work at the refinement of their form — or should that be the recrudescence of their formula? Either way, Motorhead have been flogging the dead iron horse of HM with such 'punk' speed and frenzy and couldn't-give-a-toss get-off-my-back passe rock'n'roll rebelliousness for so long that they've succeeded in beating the beast into a sort of miraculous afterlife. Motorhead live, timelessly, always worth a re-visit.

You already know what the 'Iron Fist' album is like, just as most certainly Lemmy and Co. have already stopped reading this review. They couldn't care a damn, as long as they have their version of reality, the macho posturing and life-on-the-road ethics etc. Like all good cartoons, though, Motorhead are violently larger than life, and their fuck-you attitudes more ritualistic than nihilistic. But better this ritual of abandon, in which crazed creatures are seen to disintegrate while living up to a pack of useless absurd myths (headbanging your head against a brick wall) — better millions of Lemmy-ings than the lumbering theatrics of every other HM band. And at least Motorhead aren't so male narcissistic that they'd bother about getting their pants or hands dirty. Also, better the revved-up trio than the 15th wave of punk (or whichever one we're meant to be on) and punk's oi consorts; none of those bands are capable of the spiritedness of new Motorhead cuts like 'Don't Let Em Grind Ya Down'.

And there are better outings than that: 'Don't Need No Religion' (a personal favourite) is proclaimed with maximum faithlessness and self-sufficiency. How over-the-top, one-dimensional, and pleasurably conservative (small 'c') is the band's over-reaching desire to be uncontained and individualistic — all on behalf of a collectivity, a crowd, of course. The bonds between audience and performers are those worn denim-and-leather values, drums whose cymbals meet all other parts of the kit in a percussive blur, guitar riffs dreamed up by a bonehead and played with derisive contempt, and bass and vocals which, though many a mile from proto-funky R&B, haven't forgotten the real roots of HM and hard rock.

Only occasionally does Motorhead's popular memory fail them: 'I'm The Doctor', for example, is boogie at its most dud. Mind, in another sense, their memory is meant to fail them utterly and completely: the title track, 'Loser' and 'Speedfreak' ride the express-way to obliviousness. From such excess *("No regrets"* proclaims Lemmy) the band take their minimal identity: how desperate, but how romantic: Motorhead are the other side of the coin to moon-in-june romance, in the way that cynicism is the scared brother of sentimentality. I bet Lemmy's nightmares are of trees and flowers, the simplistic opposites of the dirty currency he loves. Some of this nightmare perhaps rubs off on 'America', the nearest the band have come to creating some epic space in their music; mostly they're too tight for that (few tracks here over two and a half minutes), so much so that the album doesn't have a number of the atrocious transcendence of 'Ace Of Spades'.

Who cares? The band's jangle of authenticity, the romanticisation of loner values and the low (rock 'n' roll) life, leaves pop intellectuals temporarily high, dry and phony, and fans with splitting ears and skulls. Four-syllable a lyric-line economy helps: *"Leave me alone / Get off the phone / I got a heart of stone"* ('Heart Of Stone').

Motorhead re-visited, better than Brideshead any day — no messing.

Paul Tickell

ALBUM OF THE YEAR!

IRON MAIDEN

The Number Of The Beast (EMI)

IT SHOULDN'T be any surprise that Iron Maiden are so successful. They have two lead guitarists, a singer who obviously wears very tight trousers, a drummer who thinks he's Buddy Rich, and a bassist. (I mention this because it appears that *NME* has no Iron Maiden fans among its readership; there are certainly none on the staff, but I've yet to cast my vote.) With a line-up as traditonal as this, they'd have to be extraordinarily bad not to make a go of being a halfway decent HM outfit.

In fact, as HM merchants go, they're pretty fair. They're certainly better than the three groups they pay tribute to on the sleeve (Kiss, Judas Priest and UFO), easily as good as Black Sabbath, and nearly as good as Nazareth. Just why music set so solidly back in 1972 should be so popular in 1982 is, of course, another question.

Even the title is old hat; surely all that 666/number of the beast/devil on earth crap was played out even when Gregory Peck got to grips with it in *The Omen* six years ago. (Did I say *six* years ago? Jeez, there may be something in it after all.)

But sod the words, they're not important. At least, one hopes not: *"Beat her, mistreat her / Do anything that you please / Bite her, excite her / Make her get down on her knees"* (from '22 Acacia Avenue', the moving story of a prostitute called Charlotte, who charges £15 a time — there's inflation for you). The subject matter elsewhere is no less dispiriting; the devil we've dealt with, but there's worse. Wholesale rape and pillage in 'Invaders' (nice of the Irons to give the Saxons a plug here), genocide in 'Run To The Hills' (the single that crosses inane Adam Ant obsessions with pedestrian Jo Jo Gunne rhythms), execution in 'Hallowed Be Thy Name' (an attempt at Zeppelin dynamics that lurches clumsily from one tempo to the next with predictable banality).

For the camp contingent *(Are you sure? — Ed.)* there's 'The Prisoner', opening with a snatch of dialogue between Leo McKern and Patrick McGoohan, but which unfortunately owes nothing to Ron Grainer. Admittedly, it does have one of the more impressive riffs but it soon speeds up and goes all mediocre.

Never mind. With its truly idiotic lyrics, its pristine production (by Martin Birch), its unvarying dependence on the kind of cascading riffing that can be played only by grimacing guitarists, 'The Number Of The Beast' is definitely one of the best albums of 1972.

Monty Smith

AFTER THE 'GRAM

THE FALL

The Fall Live in London — 1980 (Chaos Tapes)

CHAOS TAPES captured Discharge, Anti-Pasti and Vice Squad live and have now thrown The Fall in with them.

"Yeah, well, it's some lads in East Anglia, got this idea to tape us when we were down there playing two nights at the Acklam Hall. They said they wanted to put it out and we thought it was the second night, the good night, and said yeah . . . but it was the first night."

It's raw.

"Yeah, it's raw but it's a good laugh. We were trying out the stuff from 'Slates' for the first time so it is rough. Like, that's the idea of this — to break the backs of all these twats who tape new numbers at our gigs. Cos we play new stuff into our set quick it doesn't take 'em long to realise they can tape a gig and put them out before the album's released."

This one's come after the 'gram, all material having already appeared elsewhere. The official bootleg.

"Yeah, we knew about it this time. It's a good idea, a good tape, y'know."

It's 60 minutes of The Fall's best (and, 'zwept, their best includes some real gems) and has trashed the opposition before it's half way through side one. The feel tho' is less 'live', more 'rehearsal' cos the gab 'tween songs has been edited out, taking with it a lot of Mark E Smith and some of the edge.

What you get is a more relaxed Fall, The Animal less strung up, and more room for the comedy in the *lyrics*. On top of 'Hex', this is another nail in the coffin of that hack-fabricated monster, Son of Smith, the obsessive prole art dogmatist that masterminds 'The Fall'. Here, it sounds like they've got a different singer.

"Yeah, well, that's alright," he says and talks about Yorkshiremen instead, asks about London . . .

"Are you enjoying yourself?"

'Live in London' says: Don't get so hung up about a great band.

"Son of Smith is not The Fall!" says

X. Moore

FROM NEW YORK
THE bloods

NEW SINGLE
button up
ON SALE FROM 2ND APRIL
EXIT INTERNATIONAL RECORDS
CAT Nº EXIT/OTO 9
DISTRIBUTED BY SPARTAN

YOUR 30p NME

200 per cent more value than any other rock weekly — for only 85.7142857142 per cent of the price!

POP MUSIC BOOKS. CHOOSE YOURS TODAY.

Here are some of the finest music books and tutors you'll find anywhere today. Many contain interviews, photographs and discographies. All are outstanding value for money. Under each book there's a space for you to tell us how many copies you need. To order simply fill in this space. Write your name and address below and send this advertisement with payment to Mail Order Music

NEW

PRINCE CHARMING REVUE
Rare chance to buy Adam's famous tour programme! Glossy full-colour pages, super pictures. First come-first served!
BX 54695 £1.50 . ☐

NEW

ABBA IN THEIR OWN WORDS
Lovely pressie for Mum or Dads! 100s of pictures.
OP 41383 £3.50 ☐

NEW

HEAVY METAL MUSIC BOOK 2
19 sensational hits from Motorhead, Rainbow, Rush, Foreigner, AC/DC Whitesnake, Ted Nugent . . . more. Full lyrics, guitar chords.
AM 30826 £3.50 ☐

☐ OP 41169 ADAM AND THE ANTS. First and still the best. Big format, lots of pictures. Colour centrefold. £1.95
☐ OP 41219 THE NEW ROMANTICS. Collector's edition in super colour. Music, clothes, trends. Nearly 100 pages. £3.95
☐ OP 40302 SEX PISTOLS FILE. Updated. Full story as it happened. As the newspapers told it. £2.50
☐ OP 40948 THE JAM. Chart-toppers this and any year! All the background buzz you need to know. £1.95
☐ OP 41359 QUEEN: THE FIRST 10 YEARS. Over 100 pictures plus 8-page colour section. £3.95
☐ OP 41029 BOWIE BLACK BOOK. From David Jones to Broadway. 125 pages dozens of pics. £5.95
☐ OP 40583 PINK FLOYD. Complete story of one of rock's greatest bands. Now revised and updated. £5.95
☐ OP 41052 GARY NUMAN BY COMPUTER. Bestseller for over a year! Most unusual rock book ever. £2.95
☐ OP 40567 BOWIE IN HIS OWN WORDS. On politics, love, sex, life, emotions, rock 'n' roll, Ziggy Stardust . . . more. £2.95
☐ CAT 10014 HEAVY METAL BIBLE. Full story of heavy metal music. Many pictures. £2.95
☐ OP 40955 THE POLICE. Top quality production . . . big size. Fully illustrated. £4.95
☐ CAT 10030 HM A-Z. Last word on the bands that play it loud! Free full size guitar poster. £3.50
☐ OP 41300 MOTORHEAD. Everything you've ever wanted to know about Britain's most talked about band. £2.95
☐ OP 41516 WHITESNAKE. From Deep Purple to heavy metal champions! Full action-packed story! £1.95

NEW

OI! THE TRUTH
This book's also called A View From The Dead-End Of The Street. It's new . . . it's unusual . . . it's full of pictures. It looks at Oi, Punk, Skinhead. The styles, the music, the beliefs. It's hard-talking, hard-hitting. Buy it.
BX 54810 £1.95 ☐

NEW

FRANK ZAPPA SONGBOOK
Founder of The Mothers gets into print with 20 classics. Never before published in UK! Full lyrics, guitar chord boxes.
AM 31220 £5.95 ☐

NEW

CUSTOMISING YOUR ELECTRIC CUITAR
And why not? You've done it to your bike havn't you? Best and only book on the market tells you how!
BX 54703 £3.95 ☐

To: MAIL ORDER MUSIC; CAMDEN HOUSE, 71 HIGH STREET, NEWMARKET, SUFFOLK.
Please send me the book(s) shown above. I enclose a total of £_____ by cheque ☐ postal order ☐ (tick whichever applies) which includes post and packing charges*.
Cheques and postal orders should be made payable to Mail Order Music and crossed.
Personal shoppers welcome at our London, Glasgow, Dundee and Leeds showrooms.
78 Newman Street, London W1., Thomson's Music. 16-24 Whitehall Street, Dundee.
Thomsons Music 97-103 West George Street, Glasgow.
Thomson's Music 54 The Headrow, Leeds.
*Post/packing charges please add 60p to one book, 20p for each additional book.
Name _____
Address _____
J17B Please allow up to 28 days for delivery Block Letters Please

David Byrne sees the light *Pic: Anton Corbijn*

BYRNE UNDER PUNCHES

TALKING HEADS

The Name Of This Band Is Talking Heads (Sire)

IN THE beginning, a taut, twitchy, loftpop foursome: five years later, a pseudo-tribal, Afro-funk *menage a dix*. 'The Name Of . . .' is a two-record live history of Talking Heads that leaves you wondering — have they found their groove or merely lost their marbles?

The fact is — and facts all come with points of view — that Record One, the early stuff, is an inspired adrenalin rush through rock'n'roll heartland, while Record Two, the current incarnation, is an unwieldy funk steamroller that tends to stick in the morass of its own complexities. David Byrne may be the driving force behind Talking Heads, but his three colleagues are shamefully wasted within the densities of the latest ten-piece. I'd say Talking Heads need all four strong and audible and equal.

The benefits of this arrangement are evident on Record One, divided between a 1977 gig that draws mostly on their debut LP and a 1979 set that spans both second and third albums, with a late version of 'Buildings On Fire' as an added treat. The earlier concert — with Jerry Harrison mainly on second guitar — is sparse and edgy, the Heads at their stalk-eyed best, cutting loose on the finely-honed melodic pop of 'Pulled Up' or 'A Clean Break' with a clipped intensity that Eno's studio productions rather smoothed out.

The later gig — Harrison now on keyboards — reveals them more confident and comical about their dementia on 'Artists Only', exploring new textures on 'Air' and 'Memories (Can't Wait)'; a band humming with the vibrancy of fresh ideas, yet still dependent on that essential fourway *tension* at their core.

David Byrne presumably felt the band had exhausted this format, and not without reason — on 'Memories (Can't Wait)', you can sense the band striving to convey more than they had the means to do. His interest in African music, the possibilities of polyrhythms, shifted the entire axis of Heads' music. On 'Remain In Light', the disparate components were engulfed in a wall-of-sound funk maelstrom that, on record, retained a light, frothy, scudding feel that was often exhilarating. Live, through, that lightness of touch is hard to recover, and its lack is what worries me about sides three and four of 'The Name Of ...'.

All of Record Two is taken from the 80/81 world tour gigs in New York and Tokyo, the six additional members in full flow. Highlights are a brilliant 'Drugs', swathed in layers of psychedelic guitar, and a booming climax of 'Take Me To The River', bass and drums reassigned to their customary role as drivers of the rhythm train.

Other tracks drag their tails and lose this listener in a frenzied juggling act of popping percussion, clavinet gurgles and Adrian Belew's hack guitar whines. The sudden intoxicating sways these tracks take on record is drowned here in a welter of noise that almost bludgeons you into dazed submission.

It'd be silly, though, to expect Talking Heads to repeat former glories; and the next studio LP should be a better indicator of where they're taking their Afro-funk or where it's taking them. Until then, let's reserve judgement on their future and revel in this timely excavation of their goldmine past. Heads, you win.

Graham Lock

DREAM ON, DUMBO!

UTOPIA

Swing To The Right (Bearsville)

WITH OR WITHOUT Utopia, Todd Rundgren has been making the same record for the last five years, and it hardly seems to be worth saying it anymore. Utopia currently lie on the US spectrum midway between Foreigner and Frank Zappa, between the earnest rhapsody of 'Only Human' (just tryin' to do his best) and the laboured social burlesque of 'Junk Rock (Million Monkeys)' — you know, we're all zombies kept on drugs going to work and yet we're only human, mere flesh and blood, so what can we do about it?

"My name is music, I seen the music gets done. . ." sings Todd in a ghastly Fee Waybill-clone snarl, unaware presumably of how snugly he fits into the corporate monkey jungle. 'Swing To The Right' could be piped through the corridors of any business complex.

Rundgren as glittering cosmic hippie, glam soul Super Freak techno-wizard (etc, etc.) was exactly what leathery old '70s England needed. He went beyond Bolan and Bowie put together. That was the whizzkid in the bathroom of 'A Wizard/A True Star', the gaunt, goofy street prince who gave us 'International Feel', 'Sunset Boulevard' and 'Heavy Metal Kids'.

Tody he makes records so indelibly permeated, *streamlined* with the routine trademarks of rock whimsy you almost despair, and all full of that dreary optimism which only depresses further. 'The Up' and 'One World' are this album's worst offenders, casual exhortations to hope and happiness that leave one feeling numb and stupefied.

Utopia is soft tilt boogie, it lacks real desire and concern for music. It is complacent and out-of-touch. There's even a flash-in-the-pan cover of The O'Jays' 'For The Love Of Money', an incredible record diluted into a funkless flood of muted guitars and phased choruses. La La Means I stab you in the back, fake Philly street dude. Swing back to the empty humanist platitudes of your middle-ground muzak. You're the worst offender for being so sure you're outside it.

Barney Hoskyns

CRISPY AMBULANCE

The Plateau Phase (Factory Benelux)

I LOOKED forward with some trepidation to reviewing this LP. The sleeve is offensively tasteful. Subdued lilac with the barest information inscribed in italic calligraphy. Song-titles such as 'The Force And The Wisdom', 'Federation' and 'We Move Through The Plateau Phase' did nothing to alleviate my growing apprehension. But the record inside surpassed even my worst expectations.

This is one of the most pretentious, turgid and tedious LPs I've ever heard.

Slavish imitation of Joy Division doth not good music make. All the trade-marks are there — relentless inverted drumming, ominous bass lines, dramatic flanged guitar, bleak synth washes and a lone desperate voice. But whereas Joy Division were sincere and inspired in their depiction of obsession, loss and desolation, Crispy Ambulance are portentous, inane and very, very boring.

Has Tony Wilson gone mad?

Mat Snow

IS THERE DANCE AFTER D. ROSS?

SHEREE BROWN
Straight Ahead (Capitol)

NATALIE COLE
Happy Love (Capitol)

MELBA MOORE
What A Woman Needs (EMI)

GWEN McCRAE
Gwen McCrae (Atlantic / Import)

FUNK IS a curious thing. It's difficult enough for a lot of the chaps to get it right, but damn near impossible for ladies. Even though some of the best is done by women, it's not pushed as being "feminine", which leads to all sorts of problems.

Primarily, there's not many who are not seduced by the D Rossish dazzle of a rilly deep love affair with their audience and two zillion different frocks in one dewy-eyed half-hour set, when it is offered to them. Then, for those who do make it past that first hurdle, a horde of "well" meaning, over protective, narrow minded management persons (usually men) are ready to descend, with fixated ideas about televisual images.

Next is the flock of failed musicians contracted to bully any of the girl's own ideas aside and call it production. Soul music is second only to reggae as a bastion of sexist piggery, and those pot-belly controllers aim to keep it that way. Here are four ladies, all tagged as funk, yet only one that delivers with a heart and soul that's hers. The other three display the diverse styles of the people in charge of them.

First, Sheree (that name has got to be a giveaway) Brown.

Natalie Cole

A naturally sweet voice, oversweetened by a Richard Rudolph production in which he tries hard to recapture the breathy successes he had with Minnie Ripperton. Not a good debut set, as material this coy needs tightening up, not cooling down, if it's to maintain interest for a whole LP. Maybe the enormous acoustic guitar that dominates the foreground of the album sleeve (and which the credits claim she plays) would've helped, but it's been completely lost in the final mix. Too unladylike?

When I picked up this Natalie Cole set, I thought I had found the funk. I'm a great believer in album sleeves as a guide to what's inside, and here we had a tough-looking chick in black leathers, half smiling, half snarling from under a windswept hairdo. Imagine my disappointment at the wishy-washy collection of "he-done-me-wrong-but-I'm-bouncing-back-for-round-two-coz-being-kicked-in-the-face-is-part-of-a-woman's-lot" song, broken only by dreadful covers of 'When A Man Loves A Woman' and 'These Eyes' masquerading under the title of 'Happy Love'!

Ms Cole's done some good stuff in the past, and the only reason I can give for this set being so truly horrible is George Tobin at the controls, a man with a rep for a Rasputin-like charm coupled with a mountainous megalomania. Ditch him Nat, and get back to the get downs that we know you're best at.

The Bongos get the picture *Pic: Peter Anderson*

BEAT IT!

THE BONGOS

Time And The River (Fetish mini-lp)

QUITE SMARTLY dressed in a Neville Brody sleeve in the style of Abram Games' British World War Two posters, especially *Talk Kills;* two images in striking juxtaposition, unified by the graphic slogan. What happens here is that the stark, shadowy bone-structure is that of a grinning youth with friendly blond hair, in charming shades of blue and green, where the expectation is of a determined, or agonised, idealised soldier figure. I think that this boy's got freckles across his nose. The title refers to Thomas Wolfe's bloated naturalistic epic novel with the predicate "Of" erased. The cover is much more exciting than the record. I'm coming to that.

'Video Eyes' rhymes *"eyes"* with *"lies"* with a lot of added nauseum, to warn the listener of the dangers, the probable evil even, of messages received and not understood. I'd sympathise — I might even take their point — if the lazy triteness of the lyric in particular didn't irresistibly suggest to me that The Bongos assume their potential audience to be so lacking in sophistication, or applied intelligence of any kind, as to be utterly incapable of investigating and discriminating for themselves. As it happens they're probably not wrong. Not to worry.

Despite the cosmetic presence of a minute's worth of cornet from Cosey Fanni Tutti (paid by the squawk?), and the record's only moments of tension and expectations as Charlie Collins murmurs sax over a Motown bass-line intro on 'Certain Harbours', in place of Video Eyes The Bongos retreat with Traditional Values; usually identified (in music) by the epithet New Wave. You know the kind of thing, the empty gestures: barely competent acoustic guitars, *bongos;* a light and (h)airy approach with a tell-tale frown creasing all across its features. Back to nature boys, bicycles too.

BUT WORSE(!), to compound their unwillingness to experiment and investigate, they are worthlessly miserly with melodies. And worse STILL, they encouraged my latent misanthropy for 16 minutes and 22 seconds. Unforgivable. They are from New York, New York, Broadway, no less, and I just don't get it at all.

Meaning/Coincidence: 23 Skidoo also have a record presented by the Fetish mini-LP format, and it retails at *exactly the same price.* That's all.

Mark Cordery

Melba Moore is in much the same boat. She is another artist who has proved she is capable of the real McCoy, yet been off the scene for a little while (running a clothing firm called Melba Moore's Modes or something) and is now attempting a comeback via a couple of hasbeens (or is that never-really-weres?) in the shape of McFadden and Whitehead. Not a good move.

Result? Everything on this set sounds like a remix of 'Ain't No Stopping Us Now'. Poor Ms Moore.

Finally, and in contrast, we have Gwen McCrae. Little has been heard from this lady since 'Rock Your Baby' with husband George, years and years ago. Her spouse seems to have gone now, but her spirit is still there.

Gwen McCrae is 'old firm', in the Tina Turner / Millie Jackson mould, when a producer was a technician and not God. She sticks with that on this set, and does it how she wants to and is best at, not worrying about the perspiration all the time.

The music is well-balanced enough to complement, rather than cover up, her singing / rapping. As she rocks her way through side one and croons it on side two, the artist and not some knob twiddler is the star. Gutsy music from a gutsy lady.

The lead track, 'Funky Sensation', is already the basis of three (that I know about) rap tracks, which is quite an accolade in the world of funk. That, and the fact that it is the only one of the quartet to achieve any kind of acclaim in America (it's not even been put out over here), is proof that being yourself is what this music is all about, and will shine through in the end.

As I said at the beginning, due to the powers that are it's not always easy. But it can be done, and more like McCrae will perhaps sway some ivory towers into seeing that not only can women funk, but there's actually a pretty good chance that they know what they're doing when it comes to making decisions about what's best for them.

Lloyd Bradley

HAPPY MAKES YOU HEAVY

AL GREEN

Higher Plane (Hi/PRT)

OH, HAPPY man . . . You can tell Al Green is truly *saved* from a quick glance at the cover, from the way his Daz-white shirt blue-airbrushes its way over half his suit and waistcoat too, a radiant glow of Truth and Light straight from — yes, 'fraid so! — straight from the heart. And from the way he performs the benediction (or whatever it is) with such beguiling glee on the back. Oh, yes. A Happy Man.

Al never used to be this happy. Oh sure, he's always had his God, in one strength or another, but he never seemed too happy with his role, could never quite reconcile his piety with his sex-symbol status and all that showbiz stuff. Who knows — it may have been that tension which produced Great Art, in songs like 'Let's Stay Together' and 'Tired Of Being Alone'. Perhaps.

Nowadays, of course, that's no great problem: religion is, to all intents and purposes, a form of showbiz (for some, the reverse holds just as true), operating on box-office principles of Numbers Saved rather than the depth of their salvation. And anyway, Al's been through a traumatic incident — to wit, one pan of hot grits poured over him — the like of which could turn anyone in Christ's direction.

Whatever, Al's now a very happy man, a Reverend at the Full Gospel Tabernacle down in Memphis. 'Higher Plane' is his expression of this happiness, a gospel album of songs like 'His Name Is Jesus', 'By My Side', 'Amazing Grace' and (I kid you not) 'Battle Hymn Of The Republic' *("My eyes have seen the glory of the coming of the Lord").*

Well-meant, devout and honest it may be, but 'Higher Plane' just doesn't work. For while Al Green undoubtedly possesses one of the most powerfully moving voices in popular music, its power is largely dependent on complete immersion in the sheer emotion he puts out, a soul-to-soul direct line. Here, immersion is uncomfortably equivalent to baptism, a presumptuous, pushy, and slightly offensive thing to do to someone, especially a born-again Zealous Atheist like myself. On earlier albums, Al's Christianity was present, but in smaller, more concentrated doses, leavened with particularised love and thus bearable. 'My God Is Real', for instance, spoke of a one-to-one relationship, one man and his god, rather than the general, all-purposes testifying going down on 'Higher Plane'. Played back to back, the comparison is, ah, *revelatory . . .*

The material on 'Higher Plane' is, by and large, pathetic. 'Battle Hymn Of The Republic' is, quite simply, the most wretched thing Green's ever wrapped his tonsils round. It's neither suited to his voice, nor does he attempt to work at it, to peel away the layers which prevent a song's true soul showing through. It just jogs gently along, a perfunctory performance, a born-again assertion for the '80s (fine decade *this* turned out to be!).

Musically, the present set-up of Rubin Fairfax (bass), Larry Lee (guitar), Jesse Butler (keyboards) and Aaron Purdy (drums) is palpably inferior to the old Willie Mitchell rhythm section, trying for — but never quite catching — the sparse, lazy swampiness of Al Jackson and the Hodges Brothers. As a result, the rhythms here fall somewhere between the distinctive Mitchell sound and mainstream disco-funk, a bastard, horn-less hybrid which loses out on both counts: too sluggish for disco, too forceful and businesslike for Green. Why *must* artists like Al Green feel duty bound to move with the times? The times, after all, are rarely right for such as he . . .

And what's happened to that voice? Al Green's voice is an expanse of yearning, an hiatus of unconsummated emotion; where most other soul singers, following JB, carry right through to The Scream, Green always stops short, never really sounds as though he'll get there, then cuts out with a falsetto so perfectly modulated, so completely controlled, that it's no release at all; it's this gap of unfulfillment which transmits most directly to the heart. Where most soul music acts as (and by) catharsis, Green's operates through loss and unredeemed frustration. His voice is a peculiar instrument, capable of great effect through subtlety and restraint, but it doesn't fit redemption songs and celebrations of salvation, so he contents himself with ambling through a mix'n'match series of vocal hints intended to summon up the ghost of former artistry.

For all his deeply-felt religious convictions, Al Green hasn't put his *real* heart and soul into this LP. Perhaps he's just too damn happy?

Andy Gill

Al Green *Pic: Jill Furmanovsky*

MORE NIP POP PAP

SANDII AND THE SUNSETZ

Heat Scale (Alfa)

SANDII AND the Sunsetz' debut LP 'Heat Scale' is not a typical product of Sake-Cola culture; the witty refinement and gloss which often distinguish the Japanese product from its Western counterpart are in short measure here.

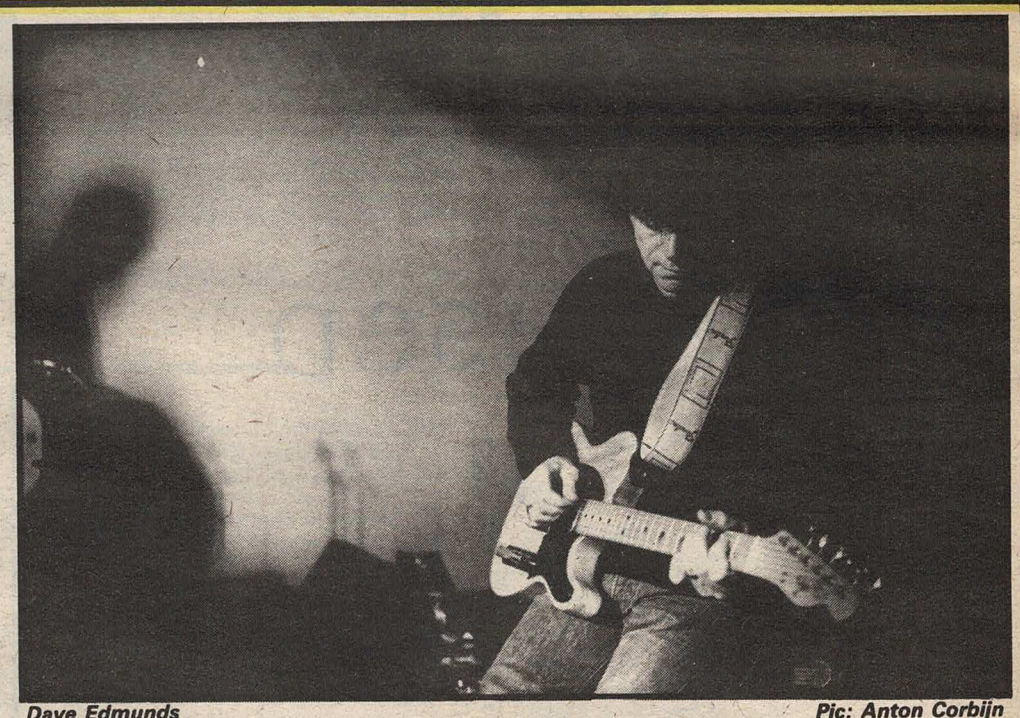
'Heat Scale' consists of sturdy constructions, good intentions and twiddly bits. However it lacks a sense of purpose, development and drama. And, to my considerable surprise, the production is one of the dullest and most unimaginative I've ever heard.

Disparate elements combine. Plodding bass and terse, sometimes complex drum patterns dominate (this is a dance record, you know). Guitars are David Byrne scratch'n'jangle and Hank Marvin cop-show/ spaghetti-western. Keyboards go plinketty-plonk or Radiophonic Workshop. Sandii sings competent Sukiyaki and the Sunsetz grunt along like the Datsun Cherry Choir. The vocals are obscured in the mix, so whether the lyrics are in English, Japanese or Martian is something of a mystery.

'The Eve of Adam' and 'Zoot Kook' almost develop into powerful, well-realised songs, melodically strong, texturally rich and rhythmically insistent. And 'An Antenna', despite being the most restrained rap number you've every heard, pulses hypnotically.

But these and several more could have truly excited had, say, Brian Eno produced. (The dead hand on the dial belongs to Yellow Magic Orchestra's Haruomi Hosono). The LP feels uniformly mundane, lustreless and bland. A pity, because Sandii and the Sunsetz deserve better.

Mat Snow



Dave Edmunds *Pic: Anton Corbijn*

REPEATS UNNECESSARY

DAVE EDMUNDS

DE7 (Arista)

DESPITE THE fact that this is the first post-Rockpile affair, and that he's on a new label with a new band, 'DE7' is still just another Dave Edmunds album. And not a particularly good one at that. His particular interpretation of *The Rock* remains constant and seemingly cocksure, sleek but not showy, impeccably crafted but not drably academic. Yet repeated playings quickly denote worrisome shortcomings.

The songs themselves may well be the main problem. Bruce Springsteen's 'From Small Things Big Things Come' is a prime case in point: Edmunds interprets this overt homage to the Chuck Berry three-chord-fable *ouevre* with perfect Berry dynamics, every lick fastidiously in synch — to the point where the affair gets straddled across a pleasantly bumptious crevice between "going through the motions" and "inspired renovation", ultimately between the dictates of *reach* and *grasp.*

Previous Edmunds albums, principally 'Get It' and 'Repeat When Necessary', were great because they sounded like the work of an old pro rejuvenated, out to take chances, to prove to himself — and the world — that the fundamentals of rock'n'roll — its basic vocabulary — could be reshaped to still articulate the classic paradox: the instant brash thrill of *connection* anchored to a reservoir of timeless vitality. 'DE7', however, sounds like the work of someone lacking any cogent form of stimulus beyond a cagey sense of calculation re American airplay.

To this end, 'Me And The Boys' dovetails Cheap Trick's power-chord-fixated bam ba-lam with Beach Boys harmonies: destined to come blaring out of car radios across the States, the work is right on the money commercially but aesthetically as feckless as Foreigner's mock-rock bombast at its most typically glib.

Of course, there's 'Generation Rumble', 'Paula Meet Jeanne' and the single 'Warmed Over Kisses' to stave off accusations of total redundancy, but it's all been done before on previous Edmunds records, and nothing here connects like 'I Knew The Bride', 'Girl's Talk' or 'Twangin''s formidable 'Something Happened'. Maybe Edmunds needs to get a little friction back into his career and his music.

In the context of the current musical climate, Dave Edmunds — even at half strength — *matters,* if only because his music showcases values that act as a crucial contrast to the wretchedly "bourgeois" music rotting the charts these days. 'DE7' *should* have witnessed Edmunds rising to the challenge of career rejuvenation whilst offering a hearty antidote to the all-pervading blandness. It's not, however, a statement of intent — more a holding action.

Nick Kent

Two major shows are officially ON

QUEEN RULE, OKAY?

QUEEN have confirmed two of the three major UK dates they intend playing this spring — at Leeds United Football Ground (May 29) and Ingliston Royal Highland Exhibition Hall (June 1). Their third show, at a London football stadium on June 5, is still going ahead — but it won't now be at Arsenal, as expected, because the licence application for that ground was rejected last Friday.

The open-air Leeds concert replaces original plans for Queen to appear at the Manchester United ground, which were called off when the local council banned the show. The Leeds gig, before an estimated 40,000 audience, will run from 4 to 10.30 pm — and The Teardrop Explodes will be among the support acts. Tickets are £9, plus 30p booking fee for mail orders only.

The Edinburgh show is the extra Scottish date, plans for which were revealed exclusively by *NME* last week. The indoor arena can accommodate 8,000 and the Teardrops are again supporting. Tickets are £6, plus 30p booking fee for mail orders only.

TOUR NEWS

Details of the London concert will be announced shortly, and promoter Paul Loasby says that he has a stand-by venue which will hopefully replace Arsenal. Although Manchester no longer figures in Queen's plans, United F.C. were this week pressing ahead with their court appeal against the ban, as they want to be in a position to stage an alternative concert later in the summer.

Queen will be presenting their spectacular new stage show, along the lines of the extravaganza they presented last year in Mexico and South America. To coincide, their new album 'Hot Space' will be issued by EMI at the end of this month — preceded on April 12 by a single from the LP, titled 'Body Language'.

● Postal applications for both Leeds and Edinburgh may be made to Kiltorch Limited, P.O. Box 281, London N15 5LW, enclosing SAE — cheques or POs, though cheques won't be accepted after three weeks prior to the shows.

For personal applicants, Leeds tickets are on sale at Barkers (Leeds), Cyclops (Birmingham), Mike Lloyd Artists (Stoke) and Barry Ansill Agency (Manchester). For Edinburgh, they are on sale at Listen Records (Glasgow), Cathy McCabe (Dundee), Concorde Music (Perth), 2001 Records (Ayr), Pink Panther (Carlisle), Aberdeen Capitol Theatre and Edinburgh Playhouse Theatre.

U.S. star line-up in Knebworth bill

THE CRUSADERS, B B King, Ray Charles, Jimmy Cliff, Spyro Gyra and Stanley Clarke are among top American acts confirmed for Capital Radio's 1982 Jazz Festival, to be staged this year at Knebworth Park in Hertfordshire over two weekends in July (17-18 and 24-25). Capital, who expect upwards of 40,000 people to attend the event, have announced the official line-up as follows:

SATURDAY, JULY 17: B B King, Jimmy Cliff, Albert King Blues Band, Benny Golson & Art Farmer Jazztet, Johnny Griffin, Jay McShann, Red Norvo/Tal Farlow Trio, Boby Lamb-Ray Premru Big Band, Root Jackson & The GB Blues Co, Ronnie Scott Quintet.

SUNDAY, 18: The Crusaders, Stanley Clarke, Spyro Gyra, Dick Hyman's Classic Jazz Band, Chico Freeman, Dizzy Gillespie, National Youth Jazz Orchestra, Georgie Fame & Marian Montgomery, Ian Carr's Nucleus and Shakatak.

SATURDAY, 24: Ray Charles, Carmen McRae, Gerry Mulligan Big Band, Clark Terry, MJQ, Freddie Hubbard/Ron Carter, Dave Bitelli's Onward Internationals, Midnight Follies, Pizza Express All Stars.

SUNDAY, 25: Benny Goodman, Lionel Hampton Big Band, Wynton Marsalis Quartet, Steps, Great Guitars (Barney Kessel, Herb Ellis and Charlie Byrd), Art Blakey, Dave Brubeck, Morrissey Mullen, Zoot Money, The Breakfast Band.

Festival tickets are £7.50 (advance) or £10 (gates), with a special price of £1 for children under 12 and OAPs. They go on sale on May 1 at London's Capital Radio, Duke Of York's Theatre and usual agents — also at Chiltern Radio centres in Dunstable and Bedford. Special transport will be provided to take people to and from the nearest railway station, Stevenage, to the festival site.

Marillion's longest tour

MARILLION, the Aylesbury band who are specialists in "visual progressive rock", begin their longest-ever tour this weekend — running for two months and covering every part of the country. First confirmed dates are **Coventry** General Wolfe (tomorrow, Friday), **Scarborough** Taboo (April 8), **Bathgate** Cairn Park (11), **Bannockburn** Tandhu (12), **Dunbar** Goldenstones Hotel (14), **Edinburgh** Nite Club (15), **Greenock** Victorian Carriage (16), **Dunoon** Tor Na Dee (17), **Balloch** Ben Lomond Hotel (18), **Broxburn** Astor Club (19), **Glasgow** Dial Inn (21), **Inverness** Ice Rink (22), **Keith** Longmore Hall (23), **Kelso** Cross Keys Hotel (25), **Edinburgh** University (27), **Carlisle** Mick's (28), **Galashiels** College (29), **Alloa** Town Hall (30), **Kirkcaldy** Cuinzie Neuk (May 1), **Glasgow** Mayfair (2), **Aberdeen** The Venue (6), **Glenrothes** Rothes Arms (7), **Penrith** Newtonrigg College (8), **Stafford** Riverside Centre (10), **Colwyn Bay** Pier Pavilion (11), **Bangor** University (12) and **London West Hampstead** Moonlight Club (14). More dates will be announced next week.

Jobson on Cure outing

THE CURE will have Richard Jobson as their special guest on their previously reported 14-date tour, starting April 18. And the package will also feature new Dublin band Zerra I, plus a 15-minute colour film made by The Cure. The tour is being billed as "Fourteen Explicit Moments", which no doubt has some bearing on their upcoming Polydor album — titled 'Pornography'.

WILKO JOHNSON and LEW LEWIS have joined forces to form a brand new band, drawn from their respective previous outfits — Wilko, John Denton and Russell Strutter from the Solid Senders; and Lewis and Buzz Barwell from the Lew Lewis Reformer. They are currently writing new material, and they make their London debut over Easter weekend, when they play three nights at London Marquee — from Good Friday to Easter Sunday (9-11).

THEATRE OF HATE, who recently completed a full-scale UK tour, return from a short trip to Belgium to play three more shows — at Hull Tower Ballroom (tonight, Thursday), Plymouth Top Rank (April 6) and Exeter Tiffany's (7). And according to Stiff Records, the band's appetite for gigging is such that more dates can be expected to follow.

HI-TENSION are playing a series of dates, as a prelude to the release of their new EMI single 'How Do You Feel' at the end of this month. They visit Southend Zero Six (tomorrow, Friday), Swansea Barons Club (April 8), London Brixton Fair Deal (10), Guildford The Royal (17) and London Victoria The Venue (24). More dates are being lined up for May.

M'Head big-top switch

MOTORHEAD have switched the location of their Easter Monday (April 12) concert in Cambridge, being staged in a 5000-capacity big-top marquee. Owing to problems with the orginal site, the tent will now be erected on a privately owned field in Fenn Road, Chesterton — about two miles from Cambridge city centre. Existing ticket arrangements remain unchanged.

☐ **THE BELLE STARS** have slotted in one final date before setting out on a short tour of Holland — it's at Harlow Technical College tomorrow (Friday),

☐ **GRAHAM PARKER** has announced the line-up of his band for his first UK tour in two years, starting this weekend — it is Parker (guitar and vocals), Brinsley Schwarz (guitar), George Small (keyboards), Kevin Jenkins (bass) and Michael Braun (drums).

SAMSON — now featuring former Gentle Giant vocalist Nicky Moore, as replacement for Bruce Dickinson who joined Iron Maiden — are to be special guests on the 20-date UK tour by Blackfoot, starting next Monday (5). Towards the end of the outing, they'll have a 20-minute EP released — featuring two new songs, plus live versions of two of their stage favourites.

☐ **NICK LOWE and His Noise To Go** have added two more dates to their previously reported spring tour, at Durham University (May 1) and Chippenham Goldiggers (10) — and their gig on May 2 has been switched from Aberdeen Venue to Glasgow Night Moves. They'll be supported on all dates by highly acclaimed American five-piece **The Blasters**, whose self-named debut album is issued by F-Beat on April 30,

BRITISH VISITS BY ROSE ROYCE, ZAPPA, WHISPERS, GLORIA GAYNOR, RONNY

ROSE ROYCE arrive in Britain at the end of this month for a major tour, taking in 27 concerts in the space of 25 days. Their last tour here a year ago was a total sell-out, and once again they'll be bringing their full spectacular stage production to this country. Since their last visit, the group have signed to Epic Records (through CBS), and will have a new album 'Stronger Than Ever' released to coincide with their opening — plus a single titled 'Best Love'.

Dates are Poole Arts Centre (April 30), Eastbourne Congress (May 1), Ipswich Gaumont (2), Manchester Apollo (3), Warrington Spectrum (4), Nottingham Spectrum (6), Newcastle City Hall (8), Liverpool Empire (9), Edinburgh Playhouse (10), Glasgow Apollo (11), Leicester De Montfort Hall (13), Sheffield City Hall (14), Birmingham Odeon (15), Croydon Fairfield Hall (16), London Hammersmith Odeon (18 and 19), Brighton Dome (20), Chatham Central Hall (21), St. Austell Cornwall Coliseum (22), Slough Fulcrum Centre (23) and Bristol Colston Hall (24). There are two performances nightly at Eastbourne, Ipswich, Croydon, Chatham, Slough and Bristol — and tickets are on sale now.

THE WHISPERS make their debut UK concert appearances next month, when they play Birmingham Odeon on May 5 and London Tottenham-Court Rd. Dominion Theatre on May 6. Special guest on both shows is Carrie Lucas who, like the group, records for America's Solar label (issued here through WEA). Tickets are on sale now from box-offices and usual agents, priced £4.50, £3.50 and £2.50 (Birmingham); and £6, £5 and £4 (London).

Best known for their hit singles 'And The Beat Goes On' and 'It's A Love Thing', they'll have a new single titled 'Emergency' issued on April 30 in both 7" and 12" formats — it's a remixed version of a track from their current album 'Love Is Where You Find It'. The Whispers — one of America's most popular vocal groups — comprise brothers Wallace and Walter Scott, Marcus Hutson, Leaveil Degree and Nicholas Caldwell.

GLORIA GAYNOR returns to the UK in the late summer, and begins her tour schedule at Birmingham Night Out (August 31 - September 4), Manchester Golden Garter (6-11) and Watford Bailey's (13-18), with various one-nighters still to be arranged. Edwin Starr will be here at the same time, and his initial dates are Manchester Golden Garter (September 13-18) and Watford Bailey's (20-25), with one-nighters also being set for him.

These two artists come together for a major London concert billed as "The Gloria Gaynor Show with special guest Edwin Starr", which takes place at the Dominion Theatre, Tottenham-Court Rd. on Sunday, September 19. Tickets are available by post only, with SAE, from The Kruger Organsation (Concert Promotions) Ltd., Postal Booking Service, P.O. Box 460, Brighton, Sussex BN1 5BQ — prices are £7.80, £6.80 and £5.80, including booking fee.

RONNY, the French girl singer with a penchant for dressing in menswear, headlines her first London concert this Saturday (3) — at the celebrated Old Vic Theatre in Waterloo Road. And for the first time, she'll be performing with backing musicians, as opposed to prerecorded tapes — she's lined up former Buggles keyboards man Hans Zimmer and Ultravox drummer Warren Cann. There will also be a magician and a theatre group in attendance, and the aim is "to conjure up the atmosphere of Berlin or Paris in the Thirties."

In addition to her own set, Ronny will be performing with a "surprise" guest artist, with whom — so we're told — she's recently been recording. To our knowledge, the only artist who qualified is Steve Strange — they recently recorded a duet of 'Lady Is A Tramp', which is due out shortly. Meanwhile, Ronny's new single 'To Have And Have Not' has just been released by Polydor.

FRANK ZAPPA'S return to the UK is now confirmed for June, when he'll play two London concerts, and these will be his first appearances here for over two years. They are at the Hammersmith Odeon on June 18 and 19, and tickets are available now from the box-office and usual agents, priced £6.50, £5.50 and £4.50. Zappa is currently working on a new album, which will be released in late May or early June on the Barking Pumpkin label, through CBS.

— and Diana adds two more London concerts

DIANA ROSS has added two more concerts at London Wembley Arena, following the receipt of over a quarter-of-a-million ticket applications for her four previously reported shows — at Wembley (June 2 and 3) and Birmingham NEC (8-9). The extra Wembley gigs are on June 4 and 5, and tickets are priced £20, £17.50, £15, £12.50 and £10. They are available from usual agencies, or by post — enclosing SAE, and adding 30p booking fee per ticket — from MAC Promotions (Diana Ross), P.O. Box 2BZ, London W1A 2BZ.

XTC REVISED TOUR DATES

XTC were ultimately forced to call off the whole of their British tour (March 20-29), following singer Andy Partridge's collapse towards the end of the band's European tour.

As reported last week, they cancelled the first four shows, and hoped that Partridge would have recovered in time to play the other five — but, in the final analysis, this proved impossible.

So now all the dates have been re-scheduled for after their upcoming U.S. tour, as follows: Hanley Victoria Hall (May 21), Sheffield Polytechnic (23), Manchester Apollo (24), Newcastle City Hall (25), Edinburgh Playhouse (26), Birmingham Odeon (29), Southampton Gaumont (June 6), London Hammersmith Odeon (7) and London Hammersmith Palais (8).

Existing tickets remain valid for the revised dates, though cash refunds may be obtained if desired.

☐ **EURYTHMICS** will be playing a number of selected gigs during April and May, in support of their new single (see *Record News*). The first of these is at London Charing Cross Heaven next Monday (5), supported by Pinski Zoo and Flex.

☐ **SARACEN,** currently promoting their debut album 'Heroes, Saints And Fools' on the Nucleus label (through Deram), have added more dates to their two-month tour. Newly confirmed are Cleethorpes Pier Hotel (April 10), Darley Dale Northwood Club (11), Doncaster Rockware Club (17), Birmingham Romeo & Juliets (19), Leeds Peel Hotel (24), Retford Porterhouse (May 8), Chesterfield Civic Theatre (29) and the closing date at Sheffield Limit Club on June 1.

☐ **FASHION,** who recently co-headlined a UK club tour with Gina X, have been lined up for a major London show at the Lyceum Ballroom on Thursday, April 15 — all tickets £3, and support acts will be announced shortly. With their new single 'Street Player' currently on release, the band's first Arista album will be issued on May 7.

New Joe Jackson band

JOE JACKSON, having completed his trip into yesterday with Jumpin' Jive, is returning to the sounds of today with a contemporary new band. And the new outfit debut in concert at London Tottenham Court Rd. Dominion Theatre on June 29, when they'll be playing the full show with no support act. Tickets should be on sale by this weekend, priced £4.50 and £3.50.

Extra Rundgren shows confirmed

TODD RUNDGREN has now confirmed the provincial dates for his one-man show — which, as exclusively revealed last week, plays London Victoria The Venue on May 24 and 25 (two performances nightly). Promoted by John Giddings of TBA, the extra gigs are Nottingham Rock City (May 19), Sheffield University (21), Edinburgh Odeon (22), Birmingham Odeon (28) and Manchester Apollo (29). As reported, Rundgren's show involves the use of videos, tapes and computers.

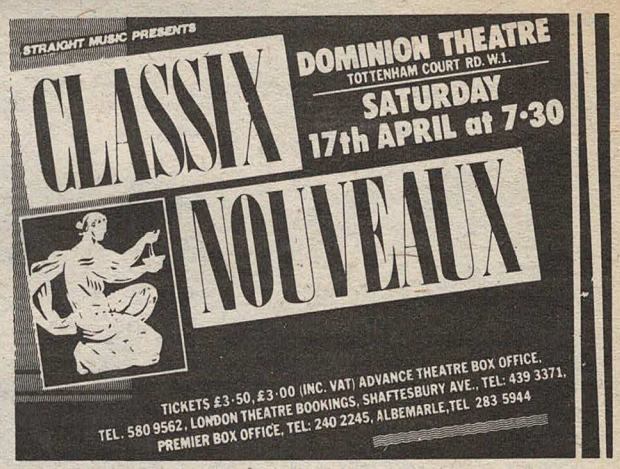
Tickets go on sale tomorrow (Friday) priced £3.50 only (Nottingham); £3 only (Sheffield); £4.50 only (London); and £4 and £3.50 (elsewhere). Rundgren's album with Utopia 'Swing To The Right' is issued this weekend on Bearsville (through Avatar), followed on April 9 by a single from the LP titled 'One World'. He'll also be filming a BBC-2 *Old Grey Whistle Test* during his visit.

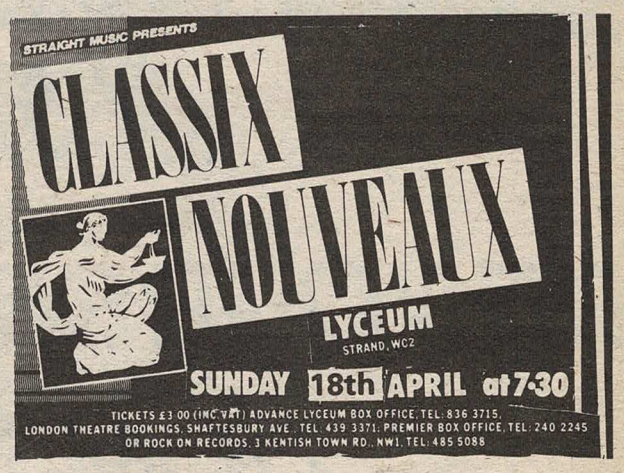
☐ **BOXCAR WILLIE** is playing an Irish tour prior to his appearance in the Easter C&W Festival at Wembley, and he has Ulster dates at Newry Hilltown (April 5) and Ballymena Town Hall (6). Promoter Drew Taylor is also lining up two tours by another leading country artist, **Roy Drusky** — May 12-26 and November 25-December 10.

☐ **HUANG CHUNG** have added four more dates to their current tour, which promotes their self-named debut album on the Arista label — at Birmingham Holy City Zoo (April 6), Brighton New Regent (9), Leeds Warehouse (15) and Norwich Gala Ballroom (16). A London show has still to be announced.

☐ **PALLAS** have more dates in their native Scotland, where they're one of the leading progressive outfits, at Glasgow Dial Inn (April 17), Glenrothes Rothes Arms (18), Irvine Amanda's (25), Alloa Bowmar Centre (30), Leven Golf Tavern (May 1) and Glasgow Mayfair (2). They also play Sunderland Mayfair on April 16.

STRAIGHT MUSIC PRESENTS
ANTI-PASTI
CHRON GEN
the OUTCASTS
The ADICTS
the insane
LYCEUM
STRAND, WC2
SUNDAY
4th APRIL
at 6·30
TICKETS £3·00 (INC.VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088


STRAIGHT MUSIC PRESENTS
CLASSIX NOUVEAUX
DOMINION THEATRE
TOTTENHAM COURT RD. W.1.
SATURDAY
17th APRIL at 7·30
TICKETS £3·50, £3·00 (INC. VAT) ADVANCE THEATRE BOX OFFICE,
TEL. 580 9562, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371,
PREMIER BOX OFFICE, TEL: 240 2245, ALBEMARLE, TEL 283 5944


STRAIGHT MUSIC PRESENTS
CLASSIX NOUVEAUX
LYCEUM
STRAND, WC2
SUNDAY 18th APRIL at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

BELL'S
FOR EVERYTHING MUSICAL - ANY 2 CATALOGUES FREE
GUITARS & AMPLIFIERS · ACCORDIONS · DRUMS · BRASS & WOODWIND · KEYBOARDS, CHORD ORGANS
Get the instrument you want from BELL's Keen CASH prices or H.P. TERMS.
Details available. Callers welcome or send for any 2 FREE BELL catalogues. Post the coupon below TODAY!
BELL MUSICAL INSTRUMENTS LTD. (DEPT MX8)
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me two Catalogues as indicated below
(Please Print) Name
Address
I would like details of

RECORD NEWS

● The new **Fad Gadget** single, issued by Mute Records next Monday, is 'King Of The Flies'. It's a completely remixed and re-recorded version of the album track of the same title. Gadget is currently working on a new LP for release in the autumn, when he'll be going out on tour with a brand new set.
● **Journey** have their single 'Open Arms', which recently reached the top of the American charts, released here by CBS this week. On the same label comes the single 'I Will Fight' by **Gladys Knight & The Pips**, taken from their current album 'Touch', and issued to tie in with their UK tour starting later this month.
● With two hit tracks already extracted from her 'Physical' album, **Olivia Newton John** has a third single from the LP issued by EMI this week. Titles are 'Make A Move On Me' and 'Strangers Touch', and it's already a hit in the States.

Madness in abundance

MADNESS have a compilation album of 16 hits issued by Stiff on April 23, titled 'Complete Madness'. It comes in a gatefold sleeve, and contains their 11 consecutive Top Twenty hits, plus Platinum album tracks and their upcoming new single 'House Of Fun'. The LP will also be available in cassette form on chrome tape. Under the same title, Stiff are also releasing their first video cassette, which is a collection of all the Madness promotional videos — exact details of track listing and availability date have still to be finalised, but it's already known that it will sell for just £19.50.

Cooder's new album set

RY COODER's new Lbum 'The Slide Area' is released by Warner Brothers on April 16, to coincide with his upcoming UK tour — which, as reported last week, has broken all records at the Hammersmith Odeon. It's his first studio set since 'Borderline' in 1980, and includes his versions of Curtis Mayfield's 'Gypsy Woman', Bob Dylan's 'I Need A Woman', Carl Perkins' 'Blue Suede Shoes' and Willie Dixon's 'Which Came First', as well as a batch of new Cooder songs. The band on the album is the same as the one which will tour Britain with him — including Jim Keltner, Jim Dickinson and Willie Green. The LP is also available in cassette form, and is the first WEA album to be released on chrome tape.

● **The Dark** release their debut album 'Chemical Warfare' on Fresh Records this week — it includes their current indie chart single 'The Masque' and ten other tracks. The band are playing London Lyceum Ballroom on May 9.

● A limited number of **Blackfoot's** new album 'Marauder', personally autographed by the group, are being made available from next week to coincide with the opening of their UK tour. They'll be shrink-wrapped, and will include a free copy of the band's current single 'Four From Blackfoot'.
● **Clock DVA** have signed to Polydor, and will have their new EP rush released this month. They're also lining up a string of dates to promote it.
● Island have signed **'King' Sunny Ade**, Nigeria's leading ju-ju music exponent, and currently that country's No.1 artist. He's released over 40 albums in Africa, and his latest 'Ju-Ju Music Ede' will be in the UK shops from mid-May.
● Armageddon Records have been off the scene for a while, during which they've been organising a new distribution deal with Pinnacle. And they're back in action from this weekend with the **Artery** single 'Afterwards'/'Into The Garden'.
● Guitarist **Adrian Belew** — who has worked with many top acts, and is currently a member of the re-formed King Crimson — has signed to Island as a solo artist. He makes his debut for the label next month with the album 'The Lone Rhino'.
● **Anti-Pasti** have a new single out on Rondelet Records tomorrow (Friday), to coincide with their headliner at London Lyceum this Sunday — it's a double A-sider, coupling 'Burn In Your Own Flames' and 'East To The West'. Rondelet have also signed punkabilly band **Catwax Axe Co**, and this weekend reissue their single 'Waxwalk', which originally appeared on the group's own label.
● Abstract Records have signed **Nikki Sudden**, who was a founder member of the late lamented Swell Maps. His single 'Channel Steamer' is released on April 9, with his album 'Waiting On Egypt' to follow later this month. Sudden is currently putting a band together, in order to support these releases with live dates.
● Leading Glasgow band **Thirty Bob Suits** have their debut single out this week, featuring 'Six Foot Under' and 'Martial Life'. It's on the Marual Music label, with national distribution through Tailormade and Fast Product.
● **Boys Brigade**, who were recently signed by Rocket Records, have their debut single out this week. Titled 'You Bring Out The Vicar In Me', it was written by lead singer David Boys, who is something of an enigmatic character with a penchant (we're told) for wearing coloured plastic macs!

SOUL DYNAMITE

THE FOUR top soul acts appearing in the 'Double Soul Dynamight' package, which plays London Brixton Fair Deal on Easter Day (11), are to have budget priced albums issued by Atlantic on April 9. They are 'The Best Of Wilson Pickett', 'The Best Of Sam & Dave', 'The Best Of Carla Thomas' and the Eddie Floyd LP 'Knock On Wood', each containing 12 tracks.

● **Exposure** is the new name for the band Positive Signals, who last year supported The Jam and Robert Fripp, among others. They've just signed with Abstract Records, and have their single 'Sound Systems' issued this week, followed at the end of the month by their album 'Out Of The Dark'.
● **The Hypothetical Prophets**, who released their debut single 'Back To The Burner' two years ago, have finally got around to the follow-up. It is 'Wallenberg'/'Budapest' on Initial Records (through Pinnacle), and comes in 12-inch form only.
● Connoisseurs of the *Gig Guide* may have noticed the name **Bingo Reg & The Screaming Jeannies** appearing regularly on Saturdays at Chesterfield Top Rank. Just to prove we haven't made up the name, they'll be going out on an extensive tour later in the year. Meanwhile, their debut album 'Keeping Topside' is due out this spring on their own Swaddale label.
● Hedz Tapes, the label formed by Kent band **Replaceable Hedz**, have brought out a C90 compilation cassette featuring 14 local bands — themselves included. Available at £1.50 from Hedz Tapes, 12A Avenue Road, Bexleyheath, Kent DA7 4ER.
● **Don Williams**, who headlines the final night of the Easter C&W Festival at Wembley, has a self-produced new album 'Listen To The Radio' issued by MCA tomorrow (Friday). On the same day, the title track is released as a single.
● Five-piece London outfit **King Trigger**, who recently toured the UK with The Thompson Twins, have signed to Chrysalis. They'll shortly be going into the studio to start work on their debut single.
● **Twinkle** scored a No.4 hit in 1965 with 'Terry' when she was 16, and since then she's been working mainly with publishing companies. Now she's back on vinyl with her version of 'I'm A Believer', released by EMI this week.
● The new **Elaine Paige** single, issued this weekend by WEA, is 'If You Don't Want My Love'. It's taken from her current self-named album which, from next week, is to be widely advertised on the sides of London buses!
● 'False Promises'/'Words (Without Motion)' is the second single by Leicester group **Jonid & The Ids**, released on the Prelude Club label (through Red Rhino). A national tour by the band is being scheduled for June.

DAVID BOWIE has a new single on MCA titled 'Cat People (Putting Out Fire)' coupled with 'Paul's Theme'. It's the theme from a new Universal horror movie *Cat People*, due for UK release in September, for which Georgio Moroder wrote the score and Bowie contributed the lyrics. The film stars Nastassia Kinski (of *Tess* fame) and Malcolm McDowell.

JOAN JETT, ex-Runaways stalwart, is now fronting her own band The Blackhearts — and they've just landed the No. 1 single and album in the States, both titled 'I Love Rock And Roll'. Now they're both being released here by Epic / Boardwalk — the single is out this week, and the the LP follows tomorrow (Friday).

KIM WILDE takes another stab at the charts with her new single 'A View From The Bridge', released by Rak next Monday (5). Out on the same day and label is the new HOT CHOCOLATE single 'Girl Crazy', written by Errol Brown. And on April 19, ADRIAN GURVITZ follows his current hit 'Classic' with a new self-penned single titled 'Your Dreams'.

EURYTHMICS, the band centred around Ann Lennox and Dave Stewart, have their single 'This Is The House' issued by RCA this weekend — featuring a guest appearance by Dick Cuthell, horn player with The Specials and Funboy Three. B-side of the seven-inch is 'Home Is Where The Heart Is' — but the coupling of the 12-incher, which plays at 33 rpm and runs over 30 minutes, contains four live tracks.

JOAN JETT

DOUBLE 'A' SIDE SINGLE

Logic System

BE YOURSELF

DOMINO DANCE

12 EMI 5279

FROM THE ALBUM & CASSETTE 'VENUS' EMC 3403

AVAILABLE ON 7" & 12" ALSO AS A PICTURE DISC

EMI

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thur 1st Apr (Adm £1.50)
RANDOM HOLD
Plus guests & Jerry Floyd

Fri 2nd Apr (Adm £2.00)
JACKIE LYNTON
The Intros & Jerry Floyd

Sat 3rd Apr (Adm £2.00)
OVERKILL
Plus support & Jerry Floyd

Sun 4th Apr (Adm £2.00)
TRUE LIFE CONFESSIONS
Plus guests & Jerry Floyd

Mon 5th Apr (Adm £1.50)
BERLIN BLONDES
Plus support & Martin Ball

Tue 6th Apr (Adm £2.00)
PUNISHMENT OF LUXURY
Plus guests & Jerry Floyd

Wed 7th Apr (Adm £1.50)
THE BARRACUDAS
Plus support & Jerry Floyd

Thur 8th Apr (Adm £2.50)
ROCK GODDESS
Eddy Steady Go & Jerry Floyd

SPECIAL OFFER 25p off any drink — only with this advert

DINGWALLS
RHYTHM 'N' BOOZE

CAMDEN LOCK, CHALK FARM RD.
LONDON NW1 01 267 4967

Thurs 1
WRECKLESS ERIC
SUPPORTED BY **Socrates**
£2.50

Fri 2
The Electric Cowboys
(Alex Harvey's last band)
supported by **D.P. 95**
£3.30

Sat 3
Billy J. Kramer & The Dakotas
plus from Boston U.S.A
Robert Ellis Orral
£3.30

Mon 5
Dirty Strangers, Spies, Five Pliers
£1.75

Tues 6
Motor Boys Motor
supported by **The Act**
£2.00

Weds 7
Bristol Reggae Special
'Talisman'
plus support £2.75

Thurs 8
NEIL INNES
supported by **Flying Pickets**
£2.75

Coming soon, Weds 14th *(ex New York Dolls)* **Syl Sylvain's Teardrops**
Weds 21st *from Chicago* **The Chi-lites** with **Eugene Record**

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 Phone 468287

Thursday 1st April
JOHNNY STORM

Thursday 8th April
DALE HARGRAVES AND THE FLAMINGOS

Wednesday 14th April
THE WAITRESSES

Thursday 15th April
HUANG CHUNG

Late bar 9 - 2 am

THE Venue

160–162 Victoria Street, London SW1E 5LB
Tel 828 9441

Doors open 7 30pm Main Band on at 9.30pm

THIS WEEK

Thursday 1st April £2.00
THE BUSH TETRAS

Friday 2nd April £3.00
MUD
featuring Les Gray

Saturday 3rd April £3.00
INVERSIONS
+ Kousch

Monday 4th April £2.00
Rudi
Apocalypse
+ Optimax

Tuesday 6th April £2.00
DURUTTI COLUMN

Wed 7th & Thurs 8th April £4.00
GIL SCOTT-HERON
+ Kabbala

COMING SOON

Friday 9th April £3.50
HINKLEY'S HEROES

Saturday 10th April £2.50
QUEEN IDO AND THE BONTEMPS ZYDECO BAND

Wednesday 14th April £2.00
THE LAMBRETTAS

Thursday 15th April £2.00
THE HIGSONS + KING TRIGGER
+ International Rescue

Saturday 17th April £3.00
CAYENNE

Saturday 24th April £3.00
HI–TENSION

Thursday 29th April £3.50
BERT JANSCH & ALBERT LEE
with Terry Cox and Nigel Portman-Smith

kiltorch present
LOVERBOY

tickets £3.50, £3.00

HAMMERSMITH ODEON
Mon. 5th April 7.30
PLUS SUPPORT
from box office, Queen Caroline Street, W6, tel. 01 748 4081 and usual agents

Derek Block presents
THE CURE
PLUS GUESTS

TUES 20th APRIL
BRISTOL COLSTON HALL
ALL TICKETS £3.50

WED 21st APRIL
BRIGHTON DOME
ALL TICKETS £3.50

THURS 22nd APRIL
SOUTHAMPTON GAUMONT
TICKETS £3.50 £3.25

SAT 24th APRIL
NEWCASTLE CITY HALL
TICKETS £3.50 £3.25

SUN 25th APRIL
GLASGOW PAVILION
TICKETS £3.75 £3.25

MON 26th APRIL
EDINBURGH PLAYHOUSE
TICKETS £3.75 £3.50 £3.25

TUES 27th APRIL
MANCHESTER APOLLO
TICKETS £3.50 £3.25

WED 28th APRIL
BIRMINGHAM ODEON
TICKETS £3.50 £3.25

SAT 1st MAY
HAMMERSMITH ODEON
TICKETS £4.00 & £3.50

TICKETS ON SALE NOW CHECK BOX OFFICES FOR DETAILS

MARSHALL ARTS WITH CAPITAL RADIO 194 PRESENT
TOM BROWNE
Private Lives
HAMMERSMITH ODEON
FRIDAY 2
SATURDAY 3 APRIL 1982
performance 8pm Tickets £5, £4 & £3
Tel box office no. 01-748 4081 and usual Agents
Agency tickets subject to booking fees

Please phone before setting out! check, but avoiding major disasters, here is:—
WHAT'S ON AT THE ROCKGARDEN

THURSDAY APRIL FOOLS DAY. WITH THE SCORCHERS + THE CHOCOLATE FROGS + ALAN HENRY

SCREEN 3
FRI. 2 APRIL + HISS the VILLAIN

EPSILON
SAT. 3 + REDEYE
SUN. MASKED ORCHESTRA + SILENT MOVIE + WATCH WITH MOTHER
MON. REACTION + OZONE ZONE + PASSION PUPPETS
TUE. REFLEX + THE BOOBIES + GUINEA PIG

ANIMAL MAGIC
WED. 7 + JUDY & THE SHADES

MILES OVER MATTER
THU. APRIL 8 + FIRST PRIORITY

THE DOORS OPEN 7.30 till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN PHONE FOR LIVE MUSIC INFO: 836 1152 PHONE FOR RESTAURANT INFO: 240 3961

101 CLUB
101 St John's Hill SW1
223 8309

Thursday 1st April £1.00
THE HAMSTERS

Friday 2nd April £1.50
GO FUNDAMENTAL

Saturday 3rd April £1.50
TOO MANY WESTERNS

Sunday 4th April £1.00
AVANTE

Monday 5th April £1.00
PUNISHMENT OF LUXURY

Tuesday 6th April £1.00
PARADISO E INFERNO

Wednesday 7th April £1.00
QUIET ZONE

COVENTRY MUSICIANS COLLECTIVE
Strange BEDFELLOWS present

TARZAN FIVE
ZANDERS SYSTEM
THE BRIGHTRED BAND
DR. IAN'S RYTHM CLINIC DISCO

SAT. 3 APRIL 8PM
L.M.C.
42 GLOUCESTER AVENUE NW1
£1.50
CAMDEN TOWN TUBE
UB40'S £1

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 31st March £1.00
KID KHAKI AND THE KARAMOJOS

Thursday 1st April £1.00
TONS TONS M/ASSAI

Friday 2nd April £1.25
LARRY WALLIS AND THE PORK TORPEDOES

Saturday 3rd April £1.25
THE SWINGING LAURELS

Sunday 4th April £1.00
SHE
Featuring Kid Cairo & Ken Whaley

Monday 5th April £1.00
THE BEATROOTS

Tuesday 6th April £1.00
BABY & THE MONSTERS

Wednesday 7th April £1.00
"Fosters Lager Jamboree"
C.C. ROCKHOUSE

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 1st April £1.25
24 HOURS
+ King Kurt

Friday 2nd April £1.50
THE DANCE BAND
+ Naughty Thoughts

Saturday 3rd April £1.75
DEKE LEONARD
+ Empty Vessels

Sunday 4th April £1.00
HIERONYMUS BOSCH
+ The Survivors

Monday 5th April £1.25
ROZZ
+ Outboys

Tuesday 6th April £1.25
THE CREAMIES
+ Sensible Jerseys

Wednesday 7th April £1.50
GIRL
+ Chicane

The LYCEUM
STRAND, LONDON WC2

Derek Block presents
FASHION
PRIVATE LIVES
+ Guests
THURSDAY 15th APRIL 7.30pm
ALL TICKETS £ 3.00
AVAILABLE IN ADVANCE FROM LYCEUM 01-836 3715
KEITH PROWSE: LONDON THEATRE BOOKINGS; PREMIER BOX OFFICE; & USUAL AGENTS.

TWO GREAT GIGS

MEATLOAF
IN PARIS SATURDAY 17th APRIL

Leave Friday 16th April, Return Sunday 18th April
Cost includes Luxury Coach Travel all Ferry Fairs, Overnight Stay in Paris Hotel (twin room with bath/shower), Sightseeing Tour and Concert Ticket all for only **£45**

DIANA ROSS
AT THE NEC BIRMINGHAM
WEDNESDAY 9th JUNE

LUXURY COACH TRAVEL AND GOOD CONCERT SEAT FOR ONLY **£26**

Bookings to:—
FRANK HARRIS COACHES LTD.,
8 PARKER ROAD, GRAYS, ESSEX.
Tel: Grays (0375) 4801
for Access/Barclaycard Bookings.

LIVE ADS 01-261 6153

LIVE ADS (01-261 6153)

VARIATIONS at the BARRRACUDA
1 BAKER ST, W1 (836 4853)

Monday 5th April
BLANCMANGE
+ CALLING HEARTS

Tuesday 6th April
A FLOCK OF SEAGULLS
+ LEAPING FIGURES

Tuesday 13th April
WEEKEND + CARMEL

9.30pm — 2.30am
THE BEST DANCE MUSIC IN TOWN SPUN BY **PARODY 75** — "A DOUBLE ACT"

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

APRIL	MAY
3 Ronny	1 The Cure
3 Tom Browne	1 Thin Lizzy
4 Anti-Pasti	2 Shakatak
4 Mighty Diamonds	3-9 Status Quo
5 Loverboy	4 Gladys Knight
5 Eurythmics	9 Foreigner
9 Tina Turner	9 Discharge
9-12 Country Music Festival	13 Girlschool
11 Graham Parker	17 Nick Lowe
11, 12 Carole King	18, 19 Rose Royce
12 Thompson Twins	20 23 B.B. King, John Hooker, etc
17 Classix Nouveaux	21 22 The Clash
17, 18 Donald Byrd	24 Judie Tzuke
18 Classix Nouveaux	29 Mink De Ville
21, 22 Miles Davis	30 Level 42
21, 22, 23 Sky	30 Altered Images
23 Scorpions	**JUNE**
23-27 Elkie Brooks	1 Altered Images
25 Boomtown Rats	2, 3, 4, 5 Diana Ross
27 Blackfoot	3, 4 Camel
30 Meatloaf	7, 8 XTC
30 Thin Lizzy	25, 26 Toyah
	JULY
	17, 18 Toyah

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED.
PERSONAL CALLERS WELCOME.
SEND SAE FOR FREE LIST OF LONDON GIGS.
LONDON THEATRE BOOKINGS
96 Shaftesbury Avenue, W1. Phone 439 3371

HEAVEN
VILLIERS STREET, LONDON WC2
DEREK BLOCK PRESENTS
eurythmics
Pinskizoo PLUS FLEX
MONDAY 5th APRIL 9.30pm
ALL TICKETS £3
AVAILABLE IN ADVANCE FROM ROUGH TRADE; HONKY TONK, LONDON THEATRE BOOKINGS PREMIER BOX OFFICE; KEITH PROWSE & USUAL AGENTS.

HAMMERSMITH PALAIS
DEREK BLOCK presents
THOMPSON TWINS
CHINA CRISIS
THE SOUND
MONDAY 12th APRIL 7.30pm
All tickets £3.25
AVAILABLE IN ADVANCE FROM PALAIS BOX OFFICE 01-748-2812
KEITH PROWSE; PREMIER BOX OFFICE; LONDON THEATRE BOOKINGS & USUAL AGENTS

FAIRDEAL Ltd.
211, STOCKWELL RD., LONDON S.W.9. 01-274 5242
DOUBLE SOULD DYNAMITE
4 HOUR NON STOP BACKING REVIEW WITH 20 PIECE BACKING BAND
WILSON PICKETT
SAM AND DAVE
CARLA THOMAS
EDDIE FLOYD
SUNDAY 11th APRIL 7.00PM
TICKETS £4 AVAILABLE FROM BOX OFFICE AND USUAL AGENTS

Derek Block presents
GRAHAM PARKER
JOHN WATTS

MANCHESTER APOLLO	SAT 3rd APRIL TICKETS £3.75 £3.50 £3.25
EDINBURGH PLAYHOUSE	* SUN 4th APRIL TICKETS £3.50 £3.25 £3.00
NEWCASTLE CITY HALL	MON 5th APRIL TICKETS £3.75 £3.25
BIRMINGHAM ODEON	TUES 6th APRIL TICKETS £3.75 £3.50 £3.25
SOUTHAMPTON GAUMONT	THURS 8th APRIL TICKETS £3.75 £3.25
BRIGHTON DOME	SAT 10th APRIL TICKETS £3.75 £3.25
HAMMERSMITH ODEON	SUN 11th APRIL TICKETS £4.00 & £3.50
BRISTOL LOCARNO	TUES 13th APRIL ALL TICKETS £3.50

* IN ASSOCIATION WITH REGULAR MUSIC
TICKETS ON SALE NOW - CHECK BOX OFFICES FOR DETAILS

BROADWAY
Clarendon Hotel, Hammersmith Broadway W6

Thursday 1st April	£1.00
EXCALIBUR + Destroyer	
Friday 2nd April	£1.50
THE TREATMENT + The Tamla Mushrooms	
Saturday 3rd April	£1.50
MILES OVER MATTER + Dream Cycle 7	
Sunday 4th April	£1.00
FUTURE DAZE + Soma Coma	
Monday 5th April	£1.00
THE TRONICS + Judi & The Shades	
Tuesday 6th April	£1.00
IDIOT BALLROOM BEACH PARTY	

100 CLUB
100 OXFORD ST. W1
Thursday 1st April
UNITY
+ Support
Tuesday 6th April
THE METEORS
+ Support

THE STAR
198 LONDON RD. CROYDON
Phone 01-684 1360

Thursday 1st April	£1.00
CLASSICS + VENDETTA	
Friday 2nd April	£2.00
TRIMMER & JENKINS + NORMAN LOVETT	
Saturday 3rd April	£1.00
THE CHERRY BOYS + ODIN	
Sunday 4th April	£1.00
BLUE CONDITION + CHANNEL 5	
Wednesday 7th April	£1.00
DIAMONDS CHESTNUTS + LOST JOHNNIE	

the beat bop club
602 1623
PIGBAG (4) GORP
NEW JAZZ RESEARCH
fri 2 apr
first third gallery
FESTIVAL
42 GLOUCESTER AVE NW1
CAMDEN TOWN: 8pm £2.50

THE MIDNIGHT EXPRESS
adjacent Bournemouth Railway Station. Tel. 0202 26444
APRIL 6th — **TALISMAN**
Every THURSDAY — **BIZ INTERNATIONALE**
Weeknights 8.00pm — 12.00 Fri & Sat 8.00pm — 1.00 am
Forthcoming attractions:
THE RAINCOATS NIGHTDOCTOR
MIGHTY OBSERVER SOUND SYSTEM

Toyah
Plus Special Guests
ODEON THEATRE, HAMMERSMITH
SAT/SUN 17th/18th JULY
8.00 p.m.
Tickets £5.00 £4.50 £4.00
Available from B/O Tel: 01 748 4811 L.T.B., Premier B/O & Keith Prowse B/O's & ALBEMARLE (subject to booking fee)

M&L Records present
WIPEOUT
APRIL
Sat 3 KING CHARLES HOTEL, GILLINGHAM (Supporting THE BLUES BAND)
Sun 4 RED LION, GRAVESEND
Tues 6 GOLDEN LION, FULHAM
Thurs 8 THE SHIP, MAIDSTONE
Fri 9 WOODVILLE HALLS, GRAVESEND support (NINE BELOW ZERO)
Sun 11 101 CLUB, CLAPHAM
Wed 14 HOPE & ANCHOR ISLINGTON
Mon 19 GREYHOUND, FULHAM
Sat 28 GOLDEN LION, FULHAM
THE BLUES BITES BACK
LOOK OUT FOR THE NEW EP DUE FOR RELEASE IN EARLY APRIL

LIVE ADVERTS 01-261 6153
ipsum consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliquam erat volupat. Ut enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

FRIDAY 2nd APRIL
ZILA
DUDU PUKWANA'S
FUNKY AFRO
JAZZ SOUND
100 CLUB
100 Oxford St., W1
8pm-1am
£3 (2.50) bar - food
now Zila LP on sale

LIVE 100 PER CENT HEAVY ROCK AT THE
BOUNCING BALL CLUB
43 Peckham High Street SE15
7-11pm Every Thursday
01-703 3347 Club
Thursday 1st April
MOONTIER
Thursday 8th April
DIAMOND HEAD

MOONLIGHT — STARLIGHT
100 West End Lane — West Hampstead Tube
Sundays 7.30 — 10.30

Thursday 1st April	£1.50
THE MEMBRANES + Support	
Friday 2nd April	£1.75
A Scrat Extravaganza With THE 45's + Lane	
Saturday 3rd April	£1.75
CHARIZMA + Mtyztplk	
Sunday 4th Lunchtime (12-2)	Free Adm
STRAIGHT FROM THE GROUND	
Sunday 4th April	£1.50
GYNTY + Hectic Speak	
Monday 5th April	£1.50
PLEASURE DOME + The Accelerators	
Tuesday 6th April	£1.50
RADIO MOSCOW + Fracture	
Wednesday 7th April	£1.50
MARTIN BESSERMAN + THE LINESMEN + Lone Sharks	
Thursday 1st April	£1.50
CUTTING EDGE + I Am Alone	
Friday 2nd April	£1.75
X REVUE + Passion Puppets	
Saturday 3rd April	£1.00
THE ALMOST BROTHERS + The Gatecrashers	
Sunday 4th April	£1.00
C SAIN + Psykicks	
Monday 5th April	£1.00
RHYTHMIC ITCH + Tuner	
Tuesday 6th April	£1.00
LATHE + Burst Out Laughing	
Wednesday 7th April	£1.00
TERMINAL JIVE + Three Minute Warning	

ADM ONLY £1 TO ANYONE BRINGING THIS ADVERT WITH THEM

THE GREYHOUND
Stockwell Stadium
900 High Road, Chadwell Heath, Essex
nearest B/R Goodmayes or Chadwell Heath.
No 98 Night Bus to Central London

Thursday 1st April	£1.00
8pm - 12pm *60's Revival Night*	
FRUIT EATING BEARS + support	
Friday 2nd April	£1.50
8pm - 12pm *Heavy Rock*	
ANGELWITCH + The Next	
Saturday 3rd April	£1.50
8pm - 12pm	
DARTING TONGUES + Mirror & Co	
Sunday 4th April	£1.00
8pm - 10.30pm	
CONFLICT	
Monday 5th April	£1.00
8pm - 12pm *Heavy Rock*	
DESOLATION ANGELS + Apocalypse	
Tuesday 6th April	£1.00
8pm - 12pm	
60's NORTHERN SOUL NIGHT	
Wednesday 7th April	£1.00
8pm - 12pm *Kosmic Rock*	
HERE & NOW + Damage	
Thursday 8th April	£1.00
Mod Nite	
HIDDEN CHARMS + Cry Diane	

CINEMAS

Scala CLUB CINEMA
KINGS CROSS 278 0052 / 0051

Thurs 1st
Brunels'
PHANTOM OF LIBERTY
1.35 5.10 8.40
+ DISCREET CHARM OF THE BOURGEOISIE
3.25 7.00

Fri 2nd
THE WASJA TRILOGY

Sat 3rd
Kurosawa's SEVEN SAMURAI at
1.00 4.30 8.00
11.30 all night John Walters & Co

Sun 4th
THE DAMNED 1.00 5.45
+ THE MARRIAGE OF MARIA BRAUN 3.50 8.25

Tues 5th
Hitchcock .... NOTORIOUS
3.45 7.15.
SUSPICION 2.00 5.30 9.00

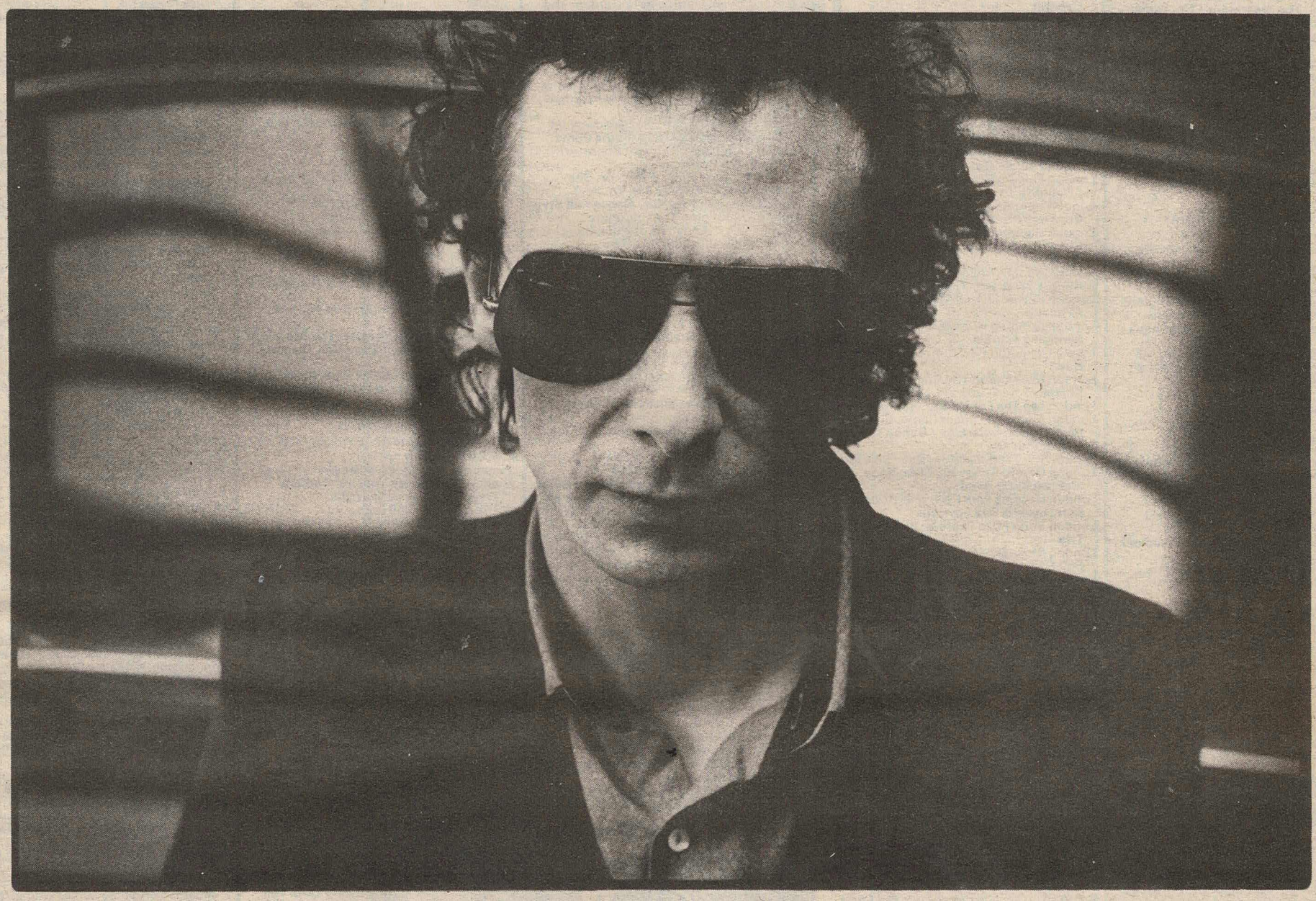
Weds 6th
Marilyn ... BUS STOP 3.55 7.20
+ Hawks HONEY BUSINESS
2.10 5.35 9.00

Thurs 7th
SOUTHERN COMFORT 3.15 7.00
+ DELIVERENCE
1.20 5.05 8.50

THEATRES

Boogie!
A DAZZLING, DIZZYING, ROLLERCOASTER OF SOUND AND STYLE, HURTLING THROUGH FOUR DECADES OF SWINGING SINGING SISTERS.
SPECIAL PREVIEW OFFER
25 March to 5 April
Best seats (normally £7.90) only £3.50 each with this coupon at the Box Office.
Up to 4 tickets per coupon.
Offer subject to availability
MAY FAIR THEATRE
Stratton St W1 01-629 3036/CCds 01-379 6565

nationwide GIG GUIDE



thursday 1st

Bango (Co Down) The Sportsman: **Colenso Parade**
Basildon Raquel's: **Blancmange**
Batley New Frontier: **Johnny Moore & Slightly Adrift (until Saturday)**
Birmingham Barrel Organ: **Ida-Red**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **The Last Detail**
Bordon Robin Hood: **The Rocking Waiters**
Bracknell South Hill Park Arts Centre: **Nucleus**
Bradford Manahattan Club: **Xero**
Bradford 1 in 12 Club: **Ik!**
Brighton New Regent: **A Flock Of Seagulls**
Bristol Trinity Hall: **The Fixx**
Bromsgrove North Worcester College: **The Bloomsbury Set**
Cardiff Great Western Hotel: **The Bulbs**
Cardiff Stanwell Main Hall: **Wikid Stilts**
Chadwell Heath Greyhound: **Fruit Eating Bears**
Chelmsford Camberley Civic Hall: **Richard Digance**
Chesterfield Aquarius: **Showaddywaddy (for three days)**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Coventry General Wolfe: **The Higsons**
Croydon The Star: **Vendetta**
Eastcote Bottom Line: **Morrissey Mullen**
Edinburgh Nite Club: **First Priority/2 Canoes**
Edinburgh Playhouse Theatre: **Elkie Brooks**
Farnham The Maltings: **Sonny Black's Blues Band**
Frodsham Golden Lion: **Wild Weekend**
Glasgow Dial Inn: **The Dolphins**
Glasgow Night Moves: **The Fall**
Gravesend Wings Nitespot: **Bam Bam**
Hanley Victoria Hall: **Slade/Vardis**
Hemel Hempstead Cellar Rock Club: **Open Verdict/Dying Sun/Freebird**
High Wycombe Nags Head: **Solstice**
Huddersfield Star Bar: **Huang Chung**
Hull Tower Ballroom: **Theatre Of Hate**
Kendal Brewery Arts Centre: **Stockton's Wing**
Leeds Queens Hall: **The Jam/Rudi**
Liverpool The Captain's Cabin: **The Chase**
Liverpool The Mayflower: **The Rivals**
Liverpool The Pyramid: **Come In Tokio**
London Battersea Arts Centre: **Kristo Hughes**
London Brentford Red Lion: **Rodeo**
London Brixton The Fridge: **Baboon**
London Camden Dingwalls: **Wreckless Eric**

GRAHAM PARKER returns to the circuit this week after a two-year absence, during which time The Rumour have disintegrated, and he's got together a brand new band — featuring, among others, the renowned Brinsley Schwarz. See them in action at Manchester (Saturday), Edinburgh (Sunday), Newcastle (Monday) and Birmingham (Tuesday).

● THE MIGHTY DIAMONDS have postponed their British tour, scheduled to open at London Brixton Fair Deal on Sunday, due to an over-run of commitments back home in Jamaica. But their visit is being re-arranged for later this month, and we should have revised dates next week. Meanwhile, if you've already bought tickets, hold on to them as they will remain valid.

For those who like their rock hard'n' heavy, THE SCORPIONS open their delayed tour at Manchester (Sunday and Monday) and Hanley (Wednesday); and BLACKFOOT fly in from the States to start their British schedule in Birmingham (Monday), Hull (Tuesday) and Manchester (Wednesday).

In complete contrast, Sky begin their latest sell-out concert series in Birmingham (Saturday and Sunday), Glasgow (Monday) and Edinburgh (Tuesday) . . . NEIL INNES kicks off a marathon two-month trek in London on Tuesday . . . and CAROLE KING appears in Dublin on Wednesday, as the prelude to her first visit to this country for eight years.

Top one-off of the week (though strictly it's a two-off) is by the multi-talented GIL SCOTT-HERON, who plays London The Venue on Wednesday and the following Thursday.

London Camden Dublin Castle: **J. J. & The Flyers**
London Canning Town Bridge House: **Conflict/Anthrax**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **The Scorchers/Chocolate Frogs**
London Covent Garden The Canteen: **Johnny M & His Uptown Rhythm**
London Deptford Albany Empire: **Tour De Force/Bright Girls**
London E11 The Eagle: **Maddy Prior/Robin Dransfield/Pete Cooper/Shirley Collins etc**
London Fulham Golden Lion: **The 45's**
London Fulham Greyhound: **24 Hours/King Kurt**
London Hammersmith The Broadway (at Clarendon): **Excalibur/Destroyer**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Cutting Edge/I Am Low**
London Holborn Princess Louise: **Burma Blur**
London Islington Hope & Anchor: **ton tons m'assai**
London Islington Pied Bull: **Peking Opera & Friends**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza On The Park: **Neville Dickie (for three days)**
London Leicester Square Centre Charles Peguy: **Quickflash Gast/Sonia Knox**
London Marquee Club: **Random Hold**
London N7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London Peckham Bouncing Ball: **Moontier**
London Putney Half Moon: **The Bushwackers**
London Soho Le Kilt: **Flash For Lulu**
London Soho Pizza Express: **Eddie Thompson Quintet**
London Southgate Royalty Ballroom: **Eddie Bond**
London Stockwell Old Queen's Head: **Talkover**
London Strand Lyceum Ballroom: **The Partisans/Red Alert/Blitz/Peter & The Test Tube Babies**
London Tottenham Court Rd The Horseshoe: **Between Pictures**
London Victoria The Venue: **The Bush Tetras**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Membranes**
London W1 (Charlotte St) Sol y Sombra: **The Three Courgettes**
London W1 (Gt Portland St) The Albany: **Room 13**
Manchester Band On The Wall: **Kenny Wheeler Band**
Newcastle Balmbra's: **The Stingrays/The Daintees**
Newcastle Bier Keller: **R'n'B Spitfires**
Newcastle Mayfair Ballroom: **Diamond Head**
Newcastle Polytechnic Theatre: **It Hz (featuring Bren Laidler)/Arthur 2-Stroke & The Chart Commandos**
Newcastle (Wallsend) Buddle Arts Centre: **East Side Torpedoes**
Norwich Jacquard's: **Dolly Mixture**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Pennyfarthing: **Stopband**
Oxford Radcliffe Arms: **Jerry Co**
Plymouth Ark Royal: **Mercedes**
Port Talbot Alfan Lido: **Motorhead/Tank**
Preston Warehouse: **Vice Squad**
Sheffield Marples Club: **Salem**
Sheffield Polytechnic: **Special 20**
Skegness Festival Pavilion: **Mike Harding**
Slough Alexandra's: **Calling Hearts**
Swindon College: **Otway & Barrett**
Trowbridge Crown Hotel: **Fred Wedlock**
Whitstable Old Neptune: **Emotional Play**
York Arts Centre: **The Sirens/Reflex Action/The Plainsmen/Volcano Dances**

friday 2nd

Bath Moles Club: **A Flock Of Seagulls**
Belfast Ulster Hall: **Judie Tzuke**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Fighting Cocks: **The Photos / Pneumatic Bliss**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Nine Below Zero / The Fleshtones**
Birmingham Railway Hotel: **Teuser**
Birmingham Star Club: **The Traitors**
Birmingham The Mermaid: **The Pinkies / Prediction**
Bracknell South Hill Park Arts Centre: **Tatty Ollity**
Bradford Palm Cove Club: **The Passage / You've Been Dreaming In Class**
Bristol Colston Hall: **Slade / Vardis**
Bristol The Stonehouse: **Mike Elliott**
Cambridge ADC Theatre: **Richard Digance**
Cambridge Sound Cellar: **Blancmange**
Cardiff Paddlesteamer: **Fire Down Below**
Chadwell Heath Greyhound: **Angelwitch / The Next**
Cleethorpes Pier Hotel: **Salem**
Coventry General Wolfe: **Marillion**
Coventry Ryton Bridge: **Streetlite**
Crawley Leisure Centre: **Motorhead / Tank**
Croydon The Cartoon: **Short Stories**
Dundee Caird Hall: **Elkie Brooks**
Edinburgh Nite Club: **The Fall / The Family On Holiday**

Glasgow Night Moves: **Huang Chung**
Gt Yarmouth Caister Holiday Centre (for three days): **The Polecats / Eddie Bond / Ravenna & The Magnetics etc.**
Harlow Technical College: **The Belle Stars / Easy Action / Innervision**

Havant Arts Centre: **Look Back In Anger / Red Flag / Chartreuse**
Hitchin The Regal: **Grand Prix**
Liverpool Tom Hall's Tavern: **Kenny Wheeler Band**
London Barnet College: **The Notleys**
London Brentford Red Lion: **The Rock Band**
London Brixton Old White Horse: **The Flying Pickets / Little Brother / Chip Shop Show / Felix The Cat**
London Brixton The Fridge: **Airstrip One**
London Camden Dublin Castle: **The London Apaches**

London Camden Southampton Arms: **Jellyroll Blues Band**
London Central Polytechnic: **The Ivory Coasters / Dance Hall Style**
London Covent Garden Rock Garden: **Screen 3 / Hiss The Villain**
London Covent Garden The Canteen: **Kathy Stobart Quintet / Lennie Best**
London Friern Barnet Orange Tree: **Stopband**

□ CONTINUED OVER

nationwide GIG GUIDE

☐ FROM PREVIOUS PAGE

London Fulham Golden Lion: **Jo-Anne Kelly Band**
London Fulham Greyhound: **The Dance Band / Naughty Thoughts**
London Hammersmith Odeon: **Tom Browne / Private Lives**
London Hammersmith The Broadway (at Clarendon): **The Treatment / The Tamla Mushrooms**
London Hampstead Starlight Room: **X-Revue / Passion Puppets**
London Herne Hill Half Moon: **Floating Bears / Dance On A Telephone**
London Islington Almeida Theatre: **Pookiesnackenburger / Dazzle's Jazzles / Tsitra Du Masque / Grunt**
London Islington Hope & Anchor: **Larry Wallis & The Pork Torpedoes**
London Kentish Town Bull & Gate: **Crannog**
London Leicester-Square Centre Charles Peguy: **Alastair Snow / Charlie Pig / Cripps**
London Marquee Club: **Saracen**
London Peckham Newlands Tavern: **Duphorias Last Dance**
London Plumstead Prince Rupert: **Studio Two**
London Plumstead The Ship: **The Vagrants / The Farce**
London Putney Half Moon: **Hank Wangford**
London Putney White Lion: **The Papers**
London Soho Pizza Express: **Jay McShann Trio**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Twickenham Black Dog: **Tony McPhee Blues Band**
London West Hampstead Moonlight Club: **The 45's / Lane**
London W.C.1 Central School of Art & Design: **Design For Living / Family Rico / Native Hipsters**
Luton Technical College: **Destroyer**
Maidstone Mid-Kent College: **3.P. Sweet**
Manchester Band On The Wall: **Tropical Heatwave**
Milford Haven Torch Theatre: **Fred Wedlock**
Newbiggin The Old Ship: **Juke**
Norwich Gala Ballroom: **Vital Disorders / The 4 Stanleys / Carl Gustav / Spiral Noise**
Oldham Queen Elizabeth Hall: **Mike Harding**
Oxford Caribbean Club: **The West City 5**
Oxford Pennyfarthing: **Exit**
Oxford Radcliffe Arms: **Glen Lawson**
Plymouth Ark Royal: **Canyon**
Portadown The Chalet: **Colenso Parade**
Shanklin I.o.W. The Clarendon: **The Choir**
Stranraer Coachmans Arms: **All The Rage**
Stroud Marshall Rooms: **Black Roots**
Wokingham Angie's: **Dave Ellis Band**
York St John's College: **Whammer Jammer**

saturday 3rd

Aberdeen Capitol Theatre: **Elkie Brooks**
Birmingham Barrel Organ: **Orphan**
Birmingham Digbeth Hall: **The Outcasts**
Birmingham Fighting Cocks: **Crucial Music**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Odeon: **Sky**
Cambridge ADC Theatre: **Richard Digance**
Cambridge Sound Cellar: **Mad Shadows**
Cardiff Nero's: **Blancmange**
Chadwell Heath Greyhound: **Darting Tongues / Carnal Suffragettes**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jennies / Stuttering Jack & The Heart Attacks**
Coventry General Wolfe: **A Flock Of Seagulls**
Cromer West Runton Pavilion: **Diamond Head**
Dublin Stadium: **Judie Tzuke**
Dudley J.B.'s Club: **Red Beans & Rice**
Edinburgh Nite Club: **Huang Chung**
Edinburgh Playhouse Theatre: **Richard and Linda Thompson**
Gillingham King Charles Hotel: **The Blues Band**
Gosport John Peel: **Caught In The Act**
Hereford Market Tavern: **Moira & The Mice / Fire Down Below**
Hull Wellington Lane Community Centre: **The Abstracts / The Undesirable Aliens**
Ipswich Gaumont Theatre: **Nine Below Zero / The Fleshtones**
Leven Golf Tavern (afternoon): **The Dolphins**
Liverpool Adams Club: **The Frantic Elevators**
London Battersea The Latchmere: **The Extraordinaires**
London Brentford Red Lion: **Book 'Em And Risk It**
London Brixton The Fridge: **Neo Naturist Cabaret**
London Camden Dublin Castle: **Ricky Cool & Friends**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **The Flying Pigs**
London Covent Garden Rock Garden: **Epsilon Red Eye**
London Covent Garden The Canteen: **Morrissey Mullen**
London Deptford The Duke: **Studio Two**
London Fulham Golden Lion: **Supercharge**
London Fulham Greyhound: **Deke Leonard / Naughty Thoughts**
London Hammersmith Odeon: **Tom Browne / Private Lives**
London Hammersmith The Broadway (at Clarendon): **Miles Over Matter / Dream Cycle 7**
London Hampstead Starlight Room: **The Almost Brothers / The Gatecrashers**
London Herne Hill Half Moon: **The Republic / The Act**
London Ilsington Hope & Anchor: **The Swinging Laurels**
London Islington Pied Bull: **One Burning Heart**
London Kennington The Cricketers: **Lee Kosmin**
London Lee The Lee Centre: **Vampire Bats**
London Leicester Square Centre Charles Peguy: **John Etheridge / Danny Thomson / John Stevens**
London N.4 The Stapleton: **Dave Ellis Band**
London Oxford Street 100 Club: **Tony McPhee Blues Band**
London Regents Park Cecil Sharp House: **Ron Taylor & Sue Edwards**
London Soho Pizza Express: **Jay McShann Trio**
London Stoke Newington Pegasus: **Big Chief**
London Victoria King William IV: **Accelerator**
London Victoria The Venue: **Inversions**
London West Hampstead Moonlight Club: **The Blondes / Mxyztplk**
London W.1 Dover Street Wine Bar: **Gilly Elkin Band**
Manchester Band On The Wall: **Delayed Action**
Manchester Apollo Theatre: **Graham Parker Band**
Manchester (Wythenshawe) Hospital Club: **Private Sector**
Margate Kokomo's: **Naughty Thoughts**
Middlesbrough Town Hall: **Here & Now**
Milton Keynes Open University: **Barbara Thompson's Paraphernalia**
Newcastle City Hall: **The Jam**
Norwich Premises: **Kenny Wheeler Band**
Plymouth Ark Royal: **Magma**
Portsmouth Guildhall: **Motorhead / Tank**
Salisbury The Grange: **Games To Avoid / Laughter In The Garden**
Scunthorpe Baths Hall: **Chas & Dave**
Shanklin I.o.W. The Clarendon: **The Choir**
Shifnal Star Hotel: **Teaser**
Wishaw Crown Hotel (lunchtime): **The Pests**

sunday 4th

Barnsley Civic Hall: **Mike Harding**
Bedford Corn Exchange: **Chas & Dave**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Fighting Cocks: **Blues Society**
Birmingham Odeon: **Sky**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Bradford Vaults Bar: **Fall Guys**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Chadwell Heath Greyhound: **Conflict**
Clydebank The Oasis: **Duff Party**
Coventry Burnt Posts Club: **Richard Digance**
Edinburgh Playhouse Theatre: **Graham Parker Band**
Edinburgh Valentino's: **Orange Juice/China Crisis**
Glasgow Apollo Theatre: **Elkie Brooks**
Glasgow Maestro's: **The Fixx**
Hatfield Polytechnic: **Limelight**
Hereford Nell Gwynn Theatre: **Barbara Thompson's Paraphernalia**
High Wycombe Nag's Head: **The Alligators**
Huddersfield White Lion: **Dodgy Tactics**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Playhouse Theatre: **Kenny Wheeler Band**
Leeds Royal Park Hotel (lunchtime) and Central Station (evening): **Volunteers**
Little Sutton Municipal Golf Club: **Fault**
Liverpool The Masonic: **Wild Weekend**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Brentford Red Lion: **Rodeo**
London Camden Town Hall: **Linton Kwesi Johnson/Dennis Bovell Band/Rico with The Special A.K.A.**
London Catford Saxon Tavern: **Bad Reputation**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **The Masked Orchestra/Silent Movies/Watch With Mother**
London Covent Garden The Canteen: **Mike & Lizzie McKenzie**
London Finchley Torrington: **Tour De Force**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Hieronymus Bosch/The Survivors**
London Hammersmith The Broadway (at Clarendon): **Future Daze/Soma Coma**
London Hampstead Starlight Room: **C-Sain/The Psy-kicks**
London Islington Hope & Anchor: **She (featuring Kid Cairo & Ken Whaley)**
London Islington Pied Bull: **Dance Hall Style**
London Kennington The Cricketers (lunchtime): **J.J. & The Jealous Guys**
London Marquee Club: **True Life Confessions**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London Oxford St. 100 Club (lunchtime): **Art Theman**
London Soho Pizza Express: **Matthew Ross**
London Stratford Green Man (lunchtime): **The Funky B's**
London Strand Lyceum Ballroom: **Anti-Pasti/Chron-Gen/The Outcasts/The Insane**
London Twickenham Black Dog: **Short Stories**
London West Hampstead Moonlight Club: **Ginty/Hectic Speak**
London Wimbledon Theatre: **Dave Swarbrick/Bert Jansch/Dave Cousins/Simon Nicol/Noel Murphy/Bob Fox & Stu Luckley/The Bushwackers etc.**
London W.1 Portman Hotel (lunchtime): **John Barnes-Roy Williams Quintet**
Luton Cottars: **Spring Offensive**
Manchester Apollo Theatre: **The Scorpions**
Manchester Rotters: **Chris Sievey/The Salford Jets/The Cheaters/Beau Leisure**
Newcastle Benton Geordie Lad (lunchtime): **Juke**
Newcastle City Hall: **The Jam**
Newcastle Playhouse Theatre: **East Side Torpedoes**
Newquay Central Hotel: **The Winners**
Pewsey Folk Club: **Fred Wedlock**
Plymouth Ark Royal: **Canyon (lunchtime)/Stealer (evening)**
Poole Arts Centre: **Motorhead/Tank**
Redcar Coatham Bowl: **Nine Below Zero/The Fleshtones**
Sheffield George IV Hotel: **Coil**
Stanmore Middlesex & Herts Country Club: **The Fantastics**
Wakefield Unity Hall: **Stranger Than Fiction/The Screaming Ab-Dabs/Third Estate**
Wolverhampton Civic Hall: **Diamond Head**

monday 5th

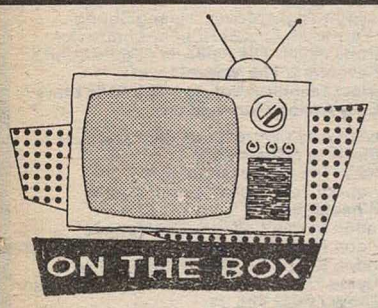
Aldershot West End Centre: **Sonny Black's Blues Band**
Aspley Guise Holt Hotel: **Richard Digance**
Birmingham Barrel Organ: **Mayday**
Birmingham Holy City Zoo: **A Flock Of Seagulls**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Odeon: **Blackfoot**
Birmingham Railway Hotel: **Chainsaw**
Blairgowrie Jazz Club: **Gorden Cruickshank Quintet**
Bordon Robin Hood: **The Human Beings**
Bristol Colston Hall: **Judie Tzuke**
Bristol Granary: **The Outcasts**
Chadwell Heath Greyhound: **Desolation Angels**
Dunstable Queensway Hall: **Tom Browne**
Edinburgh Playhouse Theatre: **The Jam**
Folkestone Leas Cliff Hall: **Dutch Swing College Band**
Glasgow Apollo Theatre: **Sky**
Grimsby Community Hall: **Vice Squad/The Repressed/The Microdots**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kingston Grey Horse: **Foreign Legion**
Leicester The Horsefair: **Instrument Delicat**
Lichfield Civic Hall: **Victorian Parents**
London Brentford Red Lion: **The 45's**
London Charing Cross Duke Of Buckingham: **The Pokadots**
London Charing Cross Heaven: **Eurythmics/Pinski Zoo/Flex**
London Clapham 101 Club: **The Sensible Jerseys**
London Covent Garden Rock Garden: **The Reactions/Ozone Ozone/Passion Puppets**
London Covent Garden The Canteen: **Pat Crumly Band**
London Fulham Golden Lion: **True Life Confessions**
London Fulham Greyhound: **Rozz/Outboys**
London Hammersmith Odeon: **Loverboy**
London Hammersmith The Broadway (at Clarendon): **The Tronics/Judi & The Shades**
London Hampstead Starlight Room: **Rhythmic Itch/Tuner**
London Islington Hope & Anchor: **The Beatroots**
London Kentish Town Bull & Gate: **Big Chief**
London Knightsbridge Pizza On The Park: **Jay McShann Trio/Martin Taylor & Tony Lee (for a week, except Good Friday)**
London Mile End New Half Moon: **Dirt/Lack Of Knowledge/Anthrax**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Putney Half Moon: **Rum**
London Stoke Newington Pegasus: **The Cannibals**
London Victoria The Venue: **Rudi/Apocalypse/Opti Max**
London West Hampstead Moonlight Club: **Pleasure Dome**
London W.1 (Baker St) Barracuda: **Blancmange/Calling Hearts**
London W.1 (Dean St) Gossips: **The Flat Tops**
London W.1 (Maddox St) Gillrays Bar: **Fred Rickshaw's Hot Goolies**
London W.1 (Old Burlington St) Legends: **The Dawgs**
Maidstone Pizza Express: **Don Rendell Quartet**
Manchester Apollo Theatre: **The Scorpions**
Manchester (Ashton) Tameside Theatre: **Mike Harding**
Manchester Band On The Wall: **Pinski Zoo**
Manchester (Clifton) Bee Hive Hotel: **Rockin Horse**
Newcastle City Hall: **Graham Parker Band**
Newry Hilltown: **Boxcar Willie**
Nottingham Hearty Good Fellow: **Splat/D-Void**
Preston Guildhall: **Elkie Brooks**
Stafford Gatehouse Theatre: **Barbara Thompson's Paraphernalia**
St. Austell Cornwall Coliseum: **Motorhead/Tank**
Swindon Brunel Rooms: **Diamond Head**
Watford Bailey's: **Martha Reeves & The Vandellas (for a week)**
Windsor Blazers: **Roy Orbison (for three days)**

tuesday 6th

Ballymena Town Hall: **Boxcar Willie**
Birmingham Barrel Organ: **Cromo**
Birmingham Holy City Zoo: **Huang Chung**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Odeon: **Graham Parker Band**
Birmingham Railway Hotel: **Money**
Bradford Palm Cove Club: **The Living Dead/Chronic**
Bristol Colston Hall: **Motorhead/Tank**
Bury The Derby Hall: **J. G. Spoils/Little Brother**
Cardiff Top Rank: **Judie Tzuke**
Edinburgh Playhouse Theatre: **The Jam**
Edinburgh Usher Hall: **Sky**
Glasgow Mayfair Ballroom: **Orange Juice/China Crisis**
Glasgow Tiffany's: **Nine Below Zero/The Fleshtones**
Hitchin The Regal: **Hot Gossip**
Hull City Hall: **Blackfoot**
Hull The Viking: **Whammer Jammer**
Leeds Parkers Wine Bar: **Xero**
Leicester Braunstone Hotel: **Barbara Thompson's Paraphernalia**
Liverpool Bulls Head: **The Chase**
Liverpool Warehouse: **Blancmange**
London Battersea The Latchmere: **The Extraordinaires**
London Brentford Red Lion: **Little Sister**
London Brixton The Fridge: **Animal Nightlife**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Covent Garden Rock Garden: **Re-Flex/The Boobies/Guinea Pig**
London Covent Garden Tango: **Gillie McPherson**
London Covent Garden The Canteen: **Mitch Dalton Jam Band**
London Fulham Golden Lion: **Wipe Out**
London Fulham Greyhound: **The Creamies/Sensible Jerseys**
London Hammersmith The Broadway (at Clarendon): **Idiot Ballroom Beach Party**
London Hampstead Starlight Room: **Laithe/Burst Out Laughing**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Baby 'n' The Monsters**
London Kennington The Crickets: **J. J. & The Jealous Guys**
London Marquee Club: **Punishment Of Luxury**
London Soho Pizza Express: **All-Star Jazzband**
London Upstairs at Ronnie Scott's: **Dance Hall Style**
London Victoria The Venue: **Durutti Column**
London West Hampstead Moonlight Club: **Radio Moscow/Fracture**
London Woolwich Tramshed: **Neil Innes**
London W.1 (Baker St) Barracuda: **A Flock Of Seagulls**
London W.1 (Gt. Portland St) The Albany: **The Nice Men**
London W.1 Gulliver's Club: **Haze**
London W.1 (Wardour St) Whisky A-Go-Go: **Nick Plytas**
Manchester Band On The Wall: **Gordon Beck**
Newport Tiffany's: **The Beatroots**
Plymouth Top Rank: **Theatre Of Hate**
Salisbury Cathedral Hotel: **The Headless Horsemen**
Sheffield Limit Club: **The Fixx**
Southampton Top Rank: **Second Image**
Stanmore Middlesex & Herts Country Club: **Morrissey Mullen**
Stoke-on-Trent Victoria Hall: **Elkie Brooks**
Swindon Wyvern Theatre: **Richard Digance**

wednesday 7th

Aldershot West End Centre: **Jo-Anne Kelly/Pete Emery/Lost Robert's Blues Band**
Birmingham Barrel Organ: **Osprey**
Birmingham Quinton Punchbowl: **Teaser**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Chadwell Heath Greyhound: **Here & Now/Damage**
Cheltenham Plough Inn: **Roadsters**
Chippenham Goldiggers: **Johnny Moore & Slightly Adrift**
Corby Strathclyde Hotel: **The World Service**
Coventry Guy's: **Calling Hearts**
Dublin Stadium: **Carole King**
Dunstable The Wheatsheaf: **Stopband**
Edinburgh Playhouse Theatre: **Nine Below Zero/The Fleshtones**
Exeter Tiffany's: **Theatre Of Hate**
Glasgow Apollo Theatre: **The Jam**
Glasgow Dial Inn: **The Dolphins**
Hanley Victoria Hall: **The Scorpions**
Kingswinford Summerhill Hotel: **The Incredible Dirty Jackets**
Leeds Pack Horse Hotel: **Xero**
Leicester De Montfort Hall: **Motorhead/Tank**
Liverpool Warehouse: **Rabid**
London Battersea Arts Centre: **Arkys Toast**
London Brentford Red Lion: **The Mixtures**
London Camden Dublin Castle: **Little Sister**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Kenndy's: **Gillie McPherson**
London Covent Garden Rock Garden: **Animal Magic/Judy & The Shades**
London Covent Garden The Canteen: **Tumbling Dice**
London Fulham Greyhound: **Girl/Chicane**
London Hammersmith Odeon: **Elkie Brooks**
London Hampstead Starlight Room: **Turminal Jive/Three Minute Warning**
London Islington Hare & Hounds: **Gaz's Rebel Blues Rockers**
London Islington Hope & Anchor: **C. C. Rockhouse**
London Kensington Ad Lib Club: **Ray Shields Combined Forces Orchestra**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Plumstead The Ship: **Fear/Official Secrets**
London Soho Pizza Express: **Pete King & Guests**
London Victoria The Venue: **Gil Scott-Heron**
London West Hampstead Moonlight Club: **Martin Besserman/The Linesmen**
London W.1 (Dean St) Gossips: **Mxyzplk**
Manchester Apollo Theatre: **Blackfoot**
Manchester (Ashton) Shades: **The Politicians**
Manchester Band On The Wall: **Victor Brox**
Manchester The Gallery: **Beau Leisure**
Newcastle Bridge Hotel: **Juke**
Newcastle Jilly's: **The Fixx**
New Romney The Seahorse: **Ghost Train**
Nottingham Black Boy: **Barbara Thompson's Paraphernalia**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Lee Kosmin Band**
Swansea Brangwyn Hall: **Judie Tzuke**
Trowbridge Crown Hotel: **Richard Digance**
Washington Biddick Farm Arts Centre: **Red Performance**



IAN PENMAN refills the ice bucket and pours himself a small screen

Friday April 2
Such Dust As Dreams Are Made Of (Jerry Thorpe 1979). Curiously titled, obtusely interesting feature-length pilot for David Jansen's Harry O TV character — a partially crippled ex-cop Private Investigator, lacking even Rockford's perennial optimism. Martin Sheen and Margot Kidder, practising before they hit the Big Time, co-star. **(BBC1)**

Saturday April 3
Never A Dull Moment (George Marshall 1950). Typical quaint, chirpy BBC2 Saturday afternoon comedy — a genre without an audience? Chic-let Irene Dunne marries rube rancher Fred MacMurray and takes on his two daughters; one of them is a young Natalie Wood — probably responsible for the one moment in the film that isn't dull, if indeed. . .**(BBC2)**

My Life With Caroline (Lewis Milestone 1941). As above, so below. Another chintzy lil' romantic comedy — heavy on the seltzer, low on fizz. Ronald Colman and Anna Lee perform the chores. **(BBC2)**

The First Great Train Robbery (Michael Crichton 1979). Pleasing, picturesque recreation of mid-1800s criminal romp, as gentlemen robbers Donald Sutherland and Sean 'Syrup' Connery perform daring raid on pre-decimal priced British Rail bacon sandwiches. Lesley Anne Down looks on in disgust. (In a First Class compartment, actually). **(ITV)**

Hey! Where's the Midnight Movie this week? Ya turn it into a pumpkin or something, wise guys?

Sunday April 4
A Gunfight (Lamont Johnson 1970). Very silly, very inflated treatment of Wild Western motifs — for some reason financed by a Red Indian tribe (I thought they were all being killed off on Welfare?) — with Kirk Douglas and Johnny Cash as con men gunslingers, Karen Black as a saloon kitten. Git that gardaned Message outta here! **(BBC1)**

They Died With Their Boots On (Michael Curtiz 1941). Michael 'It's The Way I Tell 'Em' Curtiz time again, with this irresistibly titled old oater (recently remade in Argentina starring the Scotland World Cup '78 team) about Custer's frankly disappointing Presidential campaign tour stop-off at Little Big Horn. Errol Flynn as cowardly Custer, Olivia de Havilland as Sitting Bull, Anthony Quinn miscast as immigrant pioneer trying to flog barrels of olives. Hey — ya had to be there. **(BBC1)**

A Lion Is In The Streets (Raoul Walsh 1953). Rarely screened political thriller from Raoul 'Of Thumb' Walsh with James Cagney shining in role of chump from the swamplands turned political animal. Three cheers to the Beeb for this, and practically every other in their USA Political season. **(BBC2)**

Monday April 5
Junior Bonner (Sam Peckinpah 1973). Slow-burning, low-key masterpiece from Peckinpah — with none of his 'customary' violent verve, if that's putting you off — uses Steve McQueen perfectly as a sunburnt rodeo rider determined to rescue his old folks from premature eviction, clinging on fast to the declining values of the West. **(BBC1)**

100 Rifles (Tom Gries 1969). Routine shoot 'em up Western enlivened by curious casting: Jim Brown as on-the-trek sheriff after gun runner Burt Reynolds. and bumping into guerilla leader (???) Raquel Welch. **(ITV Thames)**

Tuesday April 6
Queen Christina (Rouben Mamoulian 1933). One of Roland Barthes' favourite faces; Garbo as poignantly unattainable cypher of cine-desire in otherwise ropey movie. But those close ups! A soundless quiver of unimagin- (contd. page 65 *Thesis On An Overdue Deadline: A Life In Movie Journalism)* **(BBC2 —** 2nd in a Season which started yesterday with the totally obscure **Marie Walewska.)**

Treasure Of The Sierra Madre (John Huston 1948). Minor classic brings down the curtain on the Huston/Bogart season. J. Huston's poppa Walter won an Oscar for his performance as a gnarled old gold prospector leading Bogart and Tim Huston on a wild, mistrustful chase. **(BBC2)**

Wednesday April 7
Jesus Christ Superstar (Norman Jewison 1973). Unimaginable epic guff and conceit, as super media bores Lloyd Webber & Rice turn their histrionic farrago over to Hollywood via the screen-writing hands of Jewison and — hang your head in shame, lad — Melvyn Bragg. What could possibly be worse: rock, opera, religion, modern Hollywood dance. . .do you think there are any prize stinkers you left out, lads? As the Man said on that cross, *what a way to spend Easter!* **(BBC1)**

LIVE ADS

Derek Block presents

THIRD WORLD

PLUS SPECIAL GUESTS

POOLE ARTS CENTRE
SUN 2nd MAY TICKETS £4.00

BRIGHTON CENTRE
MON 3rd MAY TICKETS £4.00

BRISTOL LOCARNO
TUES 4th MAY TICKETS £4.00

MANCHESTER APOLLO
WED 5th MAY TICKETS £4.50 £4.00 £3.50

BIRMINGHAM ODEON
THURS 6th MAY TICKETS £4.50 £4.00 £3.50

EDINBURGH PLAYHOUSE
SAT 8th MAY TICKETS £4.50 £4.00 £3.50 £3.00

LIVERPOOL EMPIRE
MON 10th MAY TICKETS £4.50 £4.00 £3.50

HAMMERSMITH ODEON
TUES WED 11th 12th MAY TICKETS £4.50 £4.00 £3.50

DOORS OPEN 7.30pm IN ALL CASES

NEW ALBUM-NEW TOUR **'you've got the power'**

TICKETS ON SALE NOW CHECK BOX OFFICES FOR DETAILS

Lindsays
DISCOBAR
26/30 Newland, Lincoln.

Monday 5th April 8 pm
BIKINI ATOLL
Recent support for Haircut 100

Monday 19th April 8 pm
MEDIA
As featured on BBC Rado

Easter Monday 12th April 8 pm
MIGHTIER than KONG
Support for The Human League

Monday 26th April 8 pm
CHILDS PLAY
First live gig in Lincoln

MCP in association with ITB presents

FOREIGNER

Plus Special Guests

NEC, BIRMINGHAM
FRIDAY MAY 7th 8.00 pm.

Tickets £6.25, £5.25, £4.25 (inc. booking fee) Available from Sundown Records & Enquiry Bureau, James Beattie Ltd. Wolverhampton Cyclops Sounds, Birmingham Virgin Records & Harry Shaw Travel Coventry De Montfort Hall, Leicester Tel: 0533 544444 Leicester Piccadilly Records, Manchester Select A Disc, Nottingham Penny Lane Records, Liverpool Spillers, Cardiff Mike Lloyd Music, Hanley, Newcastle & Lotus Records Stafford Penny Lane Records, Chester Virgin Records, Bristol Virgin Records, Sheffield Barkers Records & Cavendish Travel, Leeds HMV Records, Bradford R.E. Cords, Derby Oxford Information Centre, St. Aldates, Oxford Tel: 0865 727855 or by post to : Foreigner, NEC, Box Office, Birmingham, B40 1NT. Enclose cheque or postal order made payable to NEC Ltd (Foreigner) and enclose SAE.

Credit card bookings by telephone, Access, Barclaycard and Diners Club. Telephone 021 780 2516

WEMBLEY ARENA
SUNDAY MAY 9th at 8.00 pm.

Tickets £6.80 & £5.80. (inc. booking fee) Available only by Postal Applications from MAC Promotions, P.O.Box 2BZ, London W1A 2BZ Make cheques or POs payable to MAC Promotions (Foreigner Concert) and enclose SAE. Please ensure your envelope is marked FOREIGNER concert. Also from the following ticket agents + usual agency booking fee. Premier Box Office 01-240 2245/0771 London Theatre Bookings 01-439 3371 Albermarle Booking Agency 01-283 5944/8

LIVE ADS 01-261 6153

THE OLD VIC
DEREK BLOCK presents
'The Blue Cabaret'
STARRING
RONNY
PLUS GUESTS
SIMON DRAKE
The Decadent Theatre Group
SATURDAY 3rd APRIL 7.30pm
TICKETS £5.00 £4.00
FROM OLD VIC LONDON THEATRE BOOKINGS PREMIER BOX OFFICE KEITH PROWSE & USUAL AGENTS.

REGGAE RUNNINGS

Construction Dread

INDEPENDENT Trench Town singer **Sammy Dread** surfaces with a debut album for the Brooklyn based Heart Beat imprint: 'Think Constructively' (HB LP 00155). Recorded at Channel One, the LP features the Soul Syndicate and Roots Radics musicians on nine songs, half of which are Don Mais (Roots Tradition) productions and the remainder Danny Diaz.

Of the latter is included the title proposition, a song dealing with 'Truth And Right', an 'Independent Dread' affirmation. The Tradition sides serenade three love plaints and further on the mowing of meadows theme with 'One Man'. Sammy Dread is a 27-year-old Isaachar-Zubulun — formerly Stewart Farguaharson — who comes to prominence in 1978 with his 'African Girl' recording and makes intermittent music since for Freedom Sounds and others.

Two new LPs produced by Linval Thompson and issued on Trojan are a vocal set from **Barrington Levy** entitled 'Poor Man Style' (TRLS 209) and the **Roots Radics** band laying 10 dubs for 'Scientist and Jammy Strike Back!' (TRLS 210).

On Greensleeves is released the third album from **Wayne Jarrett** with 'Chip In' (GREL 28). Laid at Channel One and produced by Junjo, the set comprises tuneful rockers vocals to the conclusion of its title, 'Skank And Come In' similarly, plus the popular 'Saturday Night Jamboree'.

New discomix on the label: **Papa Michigan & General Smiley**, 'The Ghetto Man' c/w **Barrington Levy**, 'Come On' (GRED 78); **Reggae Regular & Clint Eastwood**, 'House Party' (GRED 83); **Lone Ranger**, 'Johnny Make You Bad So') (GRED 85).

Other discomix releases include a solo vocal from Cimarons singer **Winston Reed** on S&G with 'Daughter Of Zion' (SG17); Bronz reggae singer **Carl McDonald** on a weekend visit to London bringing with him his third Makdon title 'Back To Africa' c/w 'Indescribably Delicious Ranking Style' (MKD 1003); **Roy Reynolds**, 'Shank I' (Darace — DML 5837) — produced by Bernie Pitters; **Teddy Lincoln**, 'I Could Have Loved You' (Regal RD 002); **Tex Johnson**, 'Pillow Talk' c/w **Wreckless Breed**, 'Sweet Talk' (Discotex — DT1); and **Raymond Simpson**, 'Turn Your Love Around' (JB JBD 037) — arranged by Alan Weekes and produced by J. Boothe.

Solo Reed

Latest pre singles from JA: two tunes on Prince Fari's Cry Tuff outlet in Orange Street with toasts from **Papa Black** with 'Money Man Connection' and **Rankin Toyan**, 'Nothing Never Done Before The Time'; **Jimmy Riley** adapting 'Hey Love' for Taxi; **Ini Kamose**, 'Trainers Choice' (Mogho Naba); **Ranking Devon**, 'Feeling Of Love (All Nation); **Jackie Bernard**, 'Collie Free' (Butter Fly); and **Charley Ace**, 'Herb Man Special' (Swing A Ling).

This Friday (2) at the County Club in Belsize Park from 8pm takes place the S&G Showcase with **Delroy Pinnock, Yvonne Douglas, 2nd Generation Youth** and the **Makeda Girl Dancers**. Licensed bar, food and raffle at 210 Haverstock Hill, NW3.

And on Saturday (3) Westminster College invites you to a dance to be held at The People's Club (Q Club), 5a Praed Street, London, W2 from 10pm till dawn with music by **TWJ** and **Java**.

Penny Reel

RECORD NEWS

New members debut on Tull LP

JETHRO TULL will have their new album 'Broadsword And The Beast' issued by Chrysalis on April 9, and it features the two new musicians who have now joined the band's line-up — Peter-John Vettese (piano, synthesisers and vocals) and Gerry Conway (drums and percussion). It's also the first time the band have used an outside producer, with Paul Samwell-Smith filling that role. The LP also comes in chrome cassette tape, with a package similar in design to a mini video cassette case. As already reported, Tull begin a string of five major British concerts on May 13 at Wembley Arena.

SLADE HAMMER 'NAIL' CRITICS

SLADE have refused to withdraw the controversial cover of their current album 'Till Deaf Us Do Part' — which features an artists's impression of an ear, with the eardrum pierced by a bent nail. RCA had intended to re-package the LP in a cover showing burnt-out PA speakers, but Slade have refused to back down. Commented singer Noddy Holder: "It was never intended in bad taste, we don't think it's in bad taste — and for anyone who does, that's their problem, not ours". It was also felt that a switch of covers would lead people into believing that it was a new album.

● **Kenny Hyslop** — who drummed with Simple Minds on a temporary basis during their recent world tour, as well as on their single 'Promised You A Miracle' — has now formed his own new group Set The Tone. They are currently busy working on their debut single.

● An EP of four studio recordings made in 1978 by **The Pack**, titled 'Long Live The Past', is issued this week by Cyclops Records (through Fresh). The line-up at that time included Kirk Brandon on vocals, Rab Fae Beith (now The Wall's drummer) and Simon & John Werner (now both in The Straps).

● New York soul singer **Sharon Brown** — who has worked as writer and arranger with Blood Sweat & Tears and Curtis Mayfield — has her debut single issued by Virgin on April 9. Titled 'I Specialize In Love', and coupled with an instrumental version of that song, it was originally released on Plateau Records.

● Dave Kitson, former booker of London's Moonlight Club, has set up a new label called Red Flame with distribution through Rough Trade. First release this weekend marks the debut of **Carmel** with 'Storm' / 'I Can't Stand The Rain' — and upcoming singles during the next few weeks will feature **Blurt, Artery, Bee Vamp** and **The Room**, all in both 7" and 12". The Room's debut album is scheduled for late May, with a new Blurt LP set for June, plus summer albums from **Kabbala** and **Icarus**.

● **Don Williams, Barbara Mandrell, The Oak Ridge Boys, Crystal Gayle, Tanya Tucker** and **Marty Robbins** are among artists featured on a C&W compilation album titled 'Songs Of Love'. It's out this week on MCA, who'll be promoting it extensively on TV.

● The debut album by **The Work**, who include ex-members of Henry Cow and The Art Bears, is out this weekend through Recommended Records titled 'Slow Crimes'. Another former Art Bear, **Dagmar**, re-surfaces on the new LP by **Goebbels & Harth** 'Indianer Fur Morgn' on the same label. And Recommended have also arranged to issue a limited number of several rare Saturn releases by **Sun Ra**, including the long-lost 'Disco 3000' and 'Media Dreams'.

● **Boxcar Willie** has a new album released on the K-Tel label, in conjuction with Scotland's Big 'R' Records, to coincide with appearance in the Easter C&W Festival at Wembley. In America it's called 'Last Train To Heaven', but another four tracks have been added to the British version (making 16 in all) and it's re-titled 'Good Ol' Country Songs'.

● 'Jim'll Fix It' by **Good Looks** features the opening and closing themes of the BBC-1 series, and the group are donating all royalties to the Jimmy Savile Stoke Mandeville Appeal. It's on Radioactive Records (through PRT) — as is 'Only A Wind Up' by **Brown Ale**, which is a send-up of the Bucks Fizz Eurovision winner 'Making Your Mind Up'.

● **Gwen Guthrie** — who as a studio singer has worked with the likes of Aretha Franklin, Bob Dylan, Peter Tosh and Ray Charles — has been signed by Island, and makes her solo debut on April 13 with the single 'It Should Have Been You'.

● **Stag Marks Gang** are a South Wales band featuring two ex-Warchild members Stag Marks and Jeff Williams, plus former Shakin' Stevens bassist Mal Preest. Their debut single is 'Ain't No Fun On The Dole' on independent label Double Image Records.

● The single 'Caprice'/'Mannequin' by Portsmouth band **Look Back In Anger** is available at 75p plus postage from Steve Butler, c/o Focus Records, 256 London Road, Waterlooville, Portsmouth, Hants.

● A three-track single by **The Happy Few** — comprising 'Hunter', 'Shut!' and 'Heaven Is So Different' — is now available on Smug Records, distributed by Rough Trade.

● **Desmond Dekker's** new single is 'Book Of Rules', a re-working of the old Heptones number, produced by Will Birch and released by Stiff on April 9. Out on the same day and label is 'I'm Your Astronaut', the debut single from **The Astronauts.**

RICO has a 12-inch version of his current T-Tone single 'Jungle Music' available from next week. The original seven-incher was issued three weeks ago, but the 12-inch is being released by public demand. As a bonus, a second track has been added to the B-side, an instrumental called 'Easter Island' joining the basic coupling of 'Rasta Call You'.

SOUL, DISCO & JAP REGGAE!

PHONOGRAM release a cassette-only compilation of outstanding soul and disco music on April 16, titled 'Dura-Dance'. Of the 13 tracks, 11 have been hits, and they appear here in their full 12-inch single versions — which is why the collection is only available on tape, as it runs for 90 minutes and couldn't be fitted onto a conventional album. Artists featured are **Hamilton Bohannon, The Bar-Kays, The Gap Band, Kurtis Blow, Crown Heights Affair, Light Of The World, Kool & The Gang, Yarbrough & Peoples, Junior, Central Line, The Four Tops** and **Coffee.**

Also from Phonogram, this time on the newly formed Mobile Suit Corporation label, comes a compilation of contemporary Japanese music called 'Tokyo Mobile Music 1'. Acts involved are five-piece new-wave band **Hikashu**, original Jap-punk outfit **Lizard**, electronic trio **Earthling**, new band **Salon Music**, and **Shoukichi Kina** up-dating traditional sounds into a form a reggae — plus solo performances by Yellow Magic Orchestra members **Akiko Yano** and **Yukihiro Takahashi.**

WOOLWORTH
And Woolco

WOOLWORTH RECORD BLITZ—the best choice of records and tapes at super low prices.

Easter's a busy affair at Westerham Road Dance Club.
Youre on your feet all day. Must be time to buy more music from Woolworth.

Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

All Blitz Prices shown are below supplier's suggested prices.

The head and feet ...

... without the heart

LIVE!

Scottish Rock Week **ICA**

A CRASS CASCADE OF FAILED DESIRES

THE DELMONTES SOPHISTICATED BOOM BOOM THE RECOGNITIONS

OUT OF A total of 18 acts scheduled for the Scottish Rock Week only six are capable of arousing intrigue (and of the six, a mere two prove to be extra special — The Bluebells and James King And The Lone Wolves). Worse than that is the inability of the programme to attach the slightest aura of importance to itself, and worse still that despite the glut of stagnant nonentities, old and new, the extensive list isn't even satisfyingly conclusive. (What of The Pastels, Strawberry Switchblade. . ?) Bear this in mind.

Our theme is one of attitudes and The Delmontes are old enough now to realise that their shaky structure will swiftly crumble without quirky support. But I get very sick watching them define artful evasion: it doesn't constitute one hip single or replacing a pleasant credulity with bored indifference; and it certainly doesn't mean the singer appearing pre-occupied with the suspicion that she went out and left the oven on. Mind you, these structures are never built to last. . .

The Recognitions, understanding all this, adopt exactly the right attitudes for the occasion, and as a result, succeed in divorcing themselves from it almost entirely. They move in black costumes splashed with shades and shine. They are starting to understand the need for simplification, to remove some of the needless clutter disguising potentially permanent, popular melodies. Tonight they even touch perfection with the breathtakingly skillful 'Blue Train Red Train' and entrancing mystery dance hinting at the melancholy journey of 'A Forest'. Eyes around me watch the confidence and sympathy of the gorgeous blond Russian saxophone player. She has an intrinsic understanding of attitude.

It's ladies night tonight, and studio-born Sophisticated Boom Boom illustrate this beyond doubt. Where The Recognitions have to deliberately attempt simplicity, Sophisticated Boom Boom, due to their musical inexperience, are working within obvious confines, while striving to inject as much variety and individuality as is possible. The easy control and cheeky banter of the singer Libby (in the kind of style that encouraged the public to take Lulu to their hearts) proved to be as popular here as it is in Glasgow.

Two favourites: 'Is It About Sex (No It's About 10.30)' — a stylish, catchy standard — and obvious single, and 'White Horses' (superbly evocative) which they gleefully pick apart and re-model in a manner that is indisputably their own. Another obvious single. Their problem is also obvious — overcoming the undeniable novelty attached to an all-girl outfit. Which is maybe why they no longer hitch their skirts, flutter their eyelashes and race through 'Teenage Kicks' — despite it being so blatantly tongue-in-cheek. It's all just a question of attitude. . .

Kirsty McNeill

CUBAN HEELS JAMES KING ON A CLEAR DAY

IN ORDER to appear effortless, exercises in style require meticulous attention to detail, and On A Clear Day have as yet overlooked far too many details; the necessary smooth gloss-over is mostly a cheap magnification of faults.

They want to look coolly detached, but instead appear dreadfully self-conscious. But they still manage to hint at maybe a secret or two . . . which is precisely what The Cuban Heels, headlining, are no longer capable of. Undeniably proficient, it is nonetheless solid beat without any bounce, potential power redundant without the fire, a wealth of experience but no more sparks. The energy without the vitality — all these inadequacies heightened all the more by the tremendous performance of the support group James King And The Lone Wolves. The Cuban Heels emit the feint smell, of defeat — and almost aware of it themselves, attempt extra effort instead of radical re-thought. They're trying too hard. James King, on the other hand, commands with healthy distain, adopting a manner totally devoid of hesistant consideration. He delivers the mixture of sheer pop, hard rock and tear-jerking country ballads in lazy mock American sleaze,

The Wolves look menacing in dark suits, blond hair, no compromises — they alone convey that rare promise of the unpredictable. Their performance reaches a frenzied snarling climax, then they drop their guitars and roam off into the night. James King wants it all and more. He says he's the best. His ambition is a very fine thing. The Wolves *are* an attitude . . .

Kirsty McNeill

Delmontes pics: Peter Anderson

THE SCARS

THE COSY pigeon-hole categorisation inherent in the concept of a "Scottish" Rock Week is an exaggerated bid for broad-minded credibility, which ends up as a tired token. Compared to the Christmas week where the criterion for band selection was quality as opposed to place of birth, the turnout is poor this week, and the atmosphere apathetic.

Perhaps the weak turnout this particular evening is due to the fact that without Bobby King, many people don't consider The Scars to be The Scars anymore, which is unfair since they've played very few gigs with their new line up.

It is hard to accept the absence of the Bobby King aura — the life, colour, passion, vigour, vitality and joy of the original Scars live was enough to throw serious doubt on the value both of light chart pop (which has its own place on *TOTP*, but is a bit out at sea in the real world) and of experimental dabblings with new-idea quotients far below the bounds of probability. (I mean, if you bang all your kitchen utensils together for long enough, you're BOUND to come up with something EVENTUALLY . . .)

The new Scars, though, are definitely trying . . . for a start two girl singers have been hired. When they stay in the background adding Nolan-esque "shoobop-shoobops", they can be seen as little more than a perfunctory gesture to credibility via Phil and Co: unfortunately, Joanne and Suzanne were successful because the idea was new, but now, the chance that female backers will bring fame is about as slim as that of trumpets providing instant Radio eclat. But when Paul Research drops the vocals, and the girls take over totally as on "All About You", the sound is the most positive it's been all night. The polite Monkees-progress-to-Undertones image (maybe it's the pudding basin haircut, Paul?) is dispelled, and the song is strong, and definitely the best of the night, almost comparable to the original version.

The girls should front or forget it, a compromise is a dilution, and dilution, for The Scars, is total invalidation.

Leyla Sanai

RICHARD JOBSON THE BLUEBELLS

WHY MUST "pop" always rouse and ruin in its inevitable course of building up only to come crashing down the next instant? Tonight I was taunted and teased by the potential peeping though the adolescent fumbling of the fizzy Bluebells only to be chastened by a performance from Mr Richard Jobson whose former position as 'articulate pop personality' visibly crumbled in a formless, self-indulgent diatribe against ogres both real and imagined. The shrieking opposites in style, attitude, posture and intent between the nervous tentativeness The Bluebells found impossible to hide and Jobson's tense cynicism only further polarised the before and after examples of "pop" world fan fodder.

Bluebells — Scots beat music — a cascade of images, reminders, fond (and sometimes best forgotten) half-memories, Bluebells are . . . Flamin Groovies, Byrds, Monkees, Pre-psychedelic Barracudas — songs that say 'have a happy day' — matching Levi jackets — bounce.

Bluebells look a happy bunch . . . so far.

Bluebells even possess a sort of star — not a Heyward, and certainly not a Sylvian — but a hotch-potch amalgamation of Phil Spector (clutching Bert Weeden tutor), Mike Nesmith (minus the hat) and the poppy, electric Dylan — a skin and bone mop top, horn rim shaded, strumming flop-wristedly on just the right kind of guitar. When he picked up a 12-string we sighed!

Bluebells know all the right moves . . . . they just haven't perfected them yet. The songs are *almost* there, the stagecraft has a little further to go — too much non-aligned wandering — too many grins in the wrong places— too much murmuring and spluttering in only vague proximity to microphones — too much half-hearted harmony.

Bluebells need fashioning, moulding — millions of bands get this far — what they need is a bit of discipline! Their muscle (fortunately hidden — no gruff showiness) is already enough to see off the fey, cringing amateurism of the likes of Orange Juice — a subtle flexing could make all the difference.

Richard Jobson once had muscle to spare — and was not afraid to demonstrate so — but now his strength is diluted and diffused — any once potent power for concentrated attention has diminished as the objects of his ire have multiplied and expanded out of all recognition.

Jobson's desperation to rid himself of his 'Sin' in the form of Skids consumes his new approach to performance.

The urge to abandon all previous points of reference has been total and the ultimate performance of self as unsupported entity rapidly reached. Richard Jobson is no longer, by any stretch of the imagination, a "pop" act. His forays into structured and abstract poetry have resulted in an unfocused, contemptuous stream-like attack on figures and ideas from his near and distant past.

What little humour emerging in child-like mimicry is crushed by a poisonous theatrical stoop and bludgeoning lyrical imagery that seems completely at odds with the eloquent suggestion of his past victories — a disgusting waste for such a previously prudent man.

James T Kirk

Jobsworth on the skids

Pic: David Corio

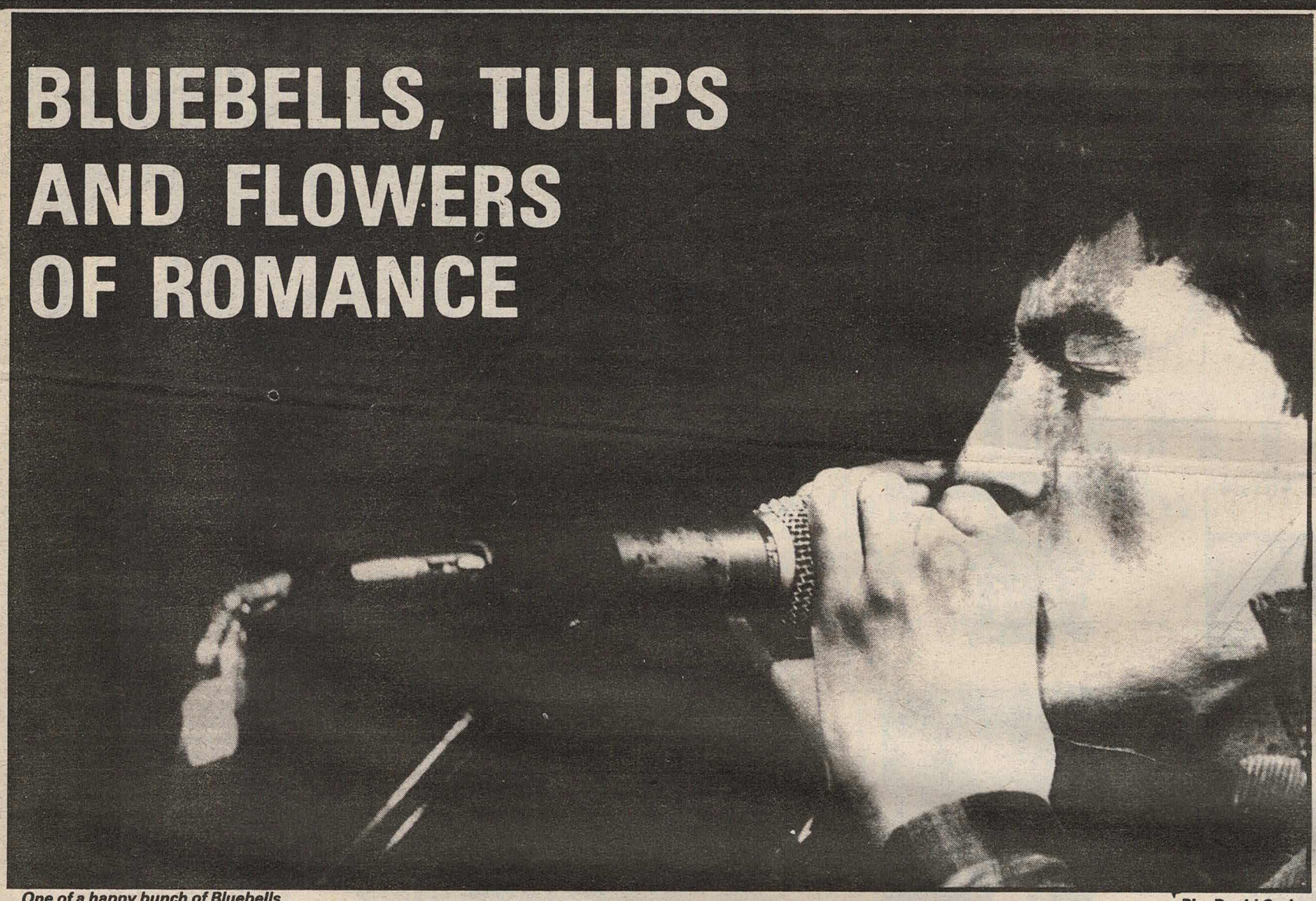
JOHN WATTS

NEW ALBUM
NEW CASSETTE
ONE MORE TWIST
INCLUDES THE SINGLE 'ONE VOICE'
ON TOUR WITH XTC

ALBUM No. EMC 3402 CASSETTE No. TC EMC 3402

EMI

BLUEBELLS, TULIPS AND FLOWERS OF ROMANCE



One of a happy bunch of Bluebells

Pic: David Corio

TV21
BOOTS FOR DANCING
THE TWIN SETS

I like you, Twin Sets, you're the salt of the earth: real rough diamonds. Straight out of the cab and onto stage, via the bar. Never mind the shambolic songs, the aimless bass, the harmonies which stand no chance of coming off; care not if you grasp neither the words to 'Locomotion' nor anything else, for that matter. Be consoled, girls, you are REAL STARS, twee and unavoidable.

Why aren't there more art students like you? It's a bit of fun, isn't it, Scotch mist that so nearly relates to us Southerners although we have trouble with your accents. There's more to music than good music, and in your case it comes down to the Bet Lynch persona; meet me down the Rover's (please) and we'll talk about life, or about the differences between Boots for Dancing and fun.

Boots, there is a difference, and this is it: you've been listening to Talking Heads, haven't you? Fear of Music gets diluted north of the Watford Gap — it doesn't travel, it gets jangly, it gets tedious. You really should be entertaining, but you are really spurious, a perfect complement to the decor of the ICA (character studies of people with their arms folded, one or both thumbs raised).

With one grimace you destroy all of Twin Sets' labour of love, but you're 50 per cent nearer to an Arts Council grant, who have a penchant for imperfect photocopies of colour originals. Boots are made for kicking, but not dancing. Dancing is fun. You'll be on a sampler one day.

And you don't think that anybody should have to pay £3 to see a band? No, nor do I — I could quite happily pay more for you, TV 21. You and I have seen bands that groan and make a bit of noise, and indicate commonplaces, which is pointless. But then, you realise that, don't you? The thing to do is to move people. The least that you can sensibly expect from a band is to be diverted for an hour, and the most you can expect is TV 21. You're an ugly U2 who read the *Guardian!* Milton would write you as an epic confrontation between Captain Scarlet (you) and the Mysterons (us) without the strings. Sting would compose the footnotes. You don't have to be Haircut 100 to be optimistic, because your vision is more than a warm electric blanket on a cold winter's night. You've been doing this for a long, timeless time, am I right? You've shaved off the rhetoric and come up with an acoustic guitar, a trumpet, and a beautiful single. I imagine that you have been around forever.

You're going to pick up some awful reviews soon, though — it's the way of the world; they'll call you pedestrian, overblown, insincere, normal — but we know better, you and I. When Scottish bards play English reviewers away, the result seldom tells the truth. Why am I telling you this? Because we know, but others don't. Yet.

Let's all join hands? Yes, I'd love to. Because you were wonderful. WONDERFUL.

Mark Mitchell

THE WINNERS!

THE CRACK

SINGLE · DON'T YOU EVER LET ME DOWN

OUT NOW

AS SEEN ON TV

RCA

黃

NEW

LP

鐘

• INCLUDES THE CLASSIC-'CHINA'

• & THE NEW HIT 'TI-NA-NA'...

• OUT NOW ON ARISTA SPART 1147

Huang Chung don't come from China, they come from London. They've been together for a couple of years, this is their debut album and it's superb, okay?

There are ten songs on this record and not one weak moment.

Grasshopper, before you leave our humble home and beat people to a pulp in the name of serenity, do yourself a favour and buy this record. Otherwise, you'll kick yourself, and quite possibly break every bone in your body. — PAUL COLBERT.

Page 24 — MELODY MAKER, March 27, 1982

On Tour:—

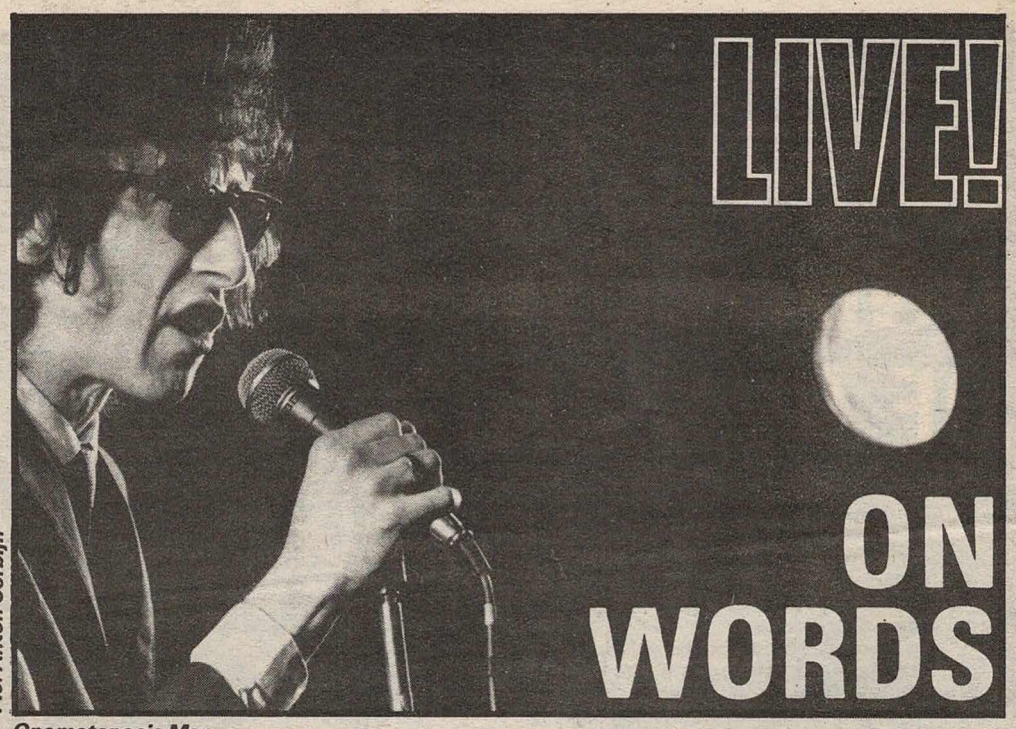
March 26	SOUTHEND	Tech College
" 30	SWINDON	Brunel Rooms
April 1	HUDDERSFIELD	Starbar
" 2	GLASGOW	Nitemoves
" 3	EDINBURGH	Niteclub
" 8	BRIGHTON	New Regent

黃

HUANG

CHUNG

鐘



Pic: Anton Corbijn

LIVE! ON WORDS

Onomatopoeia Man

FAST FORWARDS

JOHN COOPER CLARKE LINTON KWESI JOHNSON

Sheffield

POETRY. A recital of the radical chic to chic. The audience stand to attention, cheek to cheek. An evening of deviation and variation. A night of comparison and contrast. A verbal overdose. A twisting, exhausting insight into the manners, morals, passions and fashions, phases and crazes of secular society low life.

John Cooper Clarke wears a very thin, wickedly pointed face. The spotlights blaze unruly trails through the garish branch growth, weaving jet-lag around his scalp. He looks monstrous . . . or ludicrous.

The poetry fits the picture like a matching set of tongue and cheeks . . . a comic strip satire on people's petty problems and dreary customs.

The Cooper Clarke bark is a zanyzinkywackytacky barrage of gossipgarbledgarbage in a stereotype racy racing commentary style monotone. He twists and exhausts the quickfirebewildering wordplay, utilising every pun possible.

An insidious instrumentation of excess, the risks of predictability and repetition are cleverly disguised . . . camouflaged beneath craftily crafted layers of rampant anarchic alliteration. It's a non-stop neurotic newsreel with the most brutal delivery.

LOOK!! I don't want to make any crass generalisations about the audience. BUT . . . there were people silently mouthing along to 'Twat' . . . there were people dancing and clapping to 'George Lindo' . . . there were people vomiting their eightpintsa curry across the dance (sic) floor . . . there were people slumped in drunken stupors in gloomier corners.

Linton Kwesi Johnson provides the sobering side of the evening's performance. The man looks positively timid, sheltering behind glasses and fade-into- the background casuals.

The words are a complete antithesis to the picture.

Johnson propagates fervent ideological wisdom in a lectern-crushing revelation. (I wish those twats would stop jiving in the aisles!). His voice, a miracle of intonation, paints a formidable picture. A bible stomping anti-preacher man who has seen the madness . . . the madness in his area . . . and feels compelled to do something about it.

"Inside James Brown was playing soul outside the rebels were freezing cold." Five independent chapters of blood spilling madness are collated into 'Five Nights Of Bleeding'. The colours red and black appear in every verse, adding more than mere cohesion and theme. Black kids bleed red blood. Dread beat and (red) blood. Get the picture?

THE CONTRAST. Consider two poems based on intrinsically the same situation, a man's arrest. Clark's 'The Pest' develops only as far as an adult comic book sketch: *"Panda car pulls up to peruse the problem . . . pigs play ping pong with your pubic parts."* Johnson's 'Sonny's Lettah' commences with the arrest of a (black) man. It develops into a full scale drama with a nightmarish conclusion.

THE CONTRAST. Cooper Clarke animates a metropolitan sketchbook of caricatures. He delves into the private life but fishes only for the superficial absurdities we accept without question.

Johnson demands more. He needs to be heard, to be able to describe, in red-mad detail, all our fears and loathings. The things we don't accept but still don't truly question. The angry black man emanates a quiet hostility. A feeling that reflects the aggression building up in the kids he's talking about. The omnipresent fire, restless in a fragile latent state, occasionally emerges in a twisting, exhausting blast of emotion.

THE COMPARISON. Comparisons between the two are totally redundant. They're wor(l)ds apart.

Amrik Rai

L.K.J. ... quiet hostility — *Pic: Robert Sharp*

SCREEN 3 KABALLA

University Of Warwick

THE MASTERS and their apprentices. Parallels and perspectives. Screen 3 are from Norwich, but lack much of the force and consistency of those Higsons chaps. Yeh, I know, its naive to compare everyone from the sticky-out bit on the right hand side of England to the Higsons, but when they come on in baggy trousers, rum haircuts and armed with a plethora of whistles and things to bang, they're surely tempting some sort of funk test.

Only one Screen 3 song is virulently funky, and indeed it's the best of the set. It's called New Blood and it fairly pounds along, good to dance to, impossible to intellectualise about. Unfortunately it was all to easy to think during the other songs as they grasped for a foothold amongst a myriad of styles.

For several songs the singer/guitarist, drummer and bassist were joined by two trumpeters. When these two were involved in things the impression was rather too much one of a sub-Teardrop Explodes, without them the songs varied from Jam impersonations to something a little more original. In amongst the jumble of styles (one for every song) there are worthwhile ideas but Screen 3 will have to sort them out before they drown under a deluge of rubbish.

The real stars of the evening were Kaballa. Quite horrendously unhip in their flowery fly-away collars and platform boots mixed with their ethnic wear, they sound very like the ubiquitous Fela Kuti. Their music, like his, is high-life, a fusion of gentle funk, jazz, African rhythms, even muzak.

It took a while to shake off my prejudices, mental images of the wearying excesses of Santana *et al*, but gradually Kaballa won me over. Not the sort of thing to stand and gape at, nor to bop to. More your common or garden proficient background music. Whether there is any place for such a thing in the commercial hurly burly world of pop is debatable, all I know is I enjoyed having them around. Kaballa can play my supermarket any time they like.

Paul Mathur

FLESHTONES

■ From page 14

I love the way The Fleshtones use a stage. Spaeth bends backward blowing sax in classic '50s rocker position, and looks natural doing it. Streng hops and jumps, never walks when he can run. The way Zaremba moves is special. Always natural, always herking and jerking, always putting something of himself within easy reach.

After the show there's a small party for the local music industry people, the press and the IRS and A&M execs. Though it's supposed to be good for one's career, glad-handing and party chat are not what The Fleshtones are good at. They leave early to go catch The Plimsouls at Madame Wong's West.

Earlier I'd asked them if the six years it's taken them to get this far had left them frustrated. They all agreed that it was frustrating but no, in the long run it really didn't matter.

These days there's a lot of lining up on sides among music critics and music fans. All this pointing of fingers and debate about the rock-pop schism is just so much hazy hangover from a dead past.

What do you need to get out of your music? A justification of a stance? Do you need to stake out a position and have your musical taste support it?

Or do you sometimes just want to be tickled and moved? And will you take that kind of liberation where you can find it? Because The Fleshtones are giving one of the best parties in town tonight, and they'd never dream of not inviting you.

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

KILLER VIDEO

★ SPECIAL OFFER ★

	PAL No:	SYSTEM No: BETA
JUBILEE — Film featuring Toyah / Adam Ant / Jordan — £33.50	...	...
URGH! A MUSIC WAR — Featuring live Police / OMD / XTC / UB40 — £31.50	...	...
APRIL WINE — Live in London — £29.50	...	...
THE KIDS ARE ALRIGHT — The Who Retrospective — £37.50	...	...
DEEP PURPLE — California Jam 6 April 1974 — £29.50	...	...
MOTORHEAD — Includes "Overkill" & "Bomber" — £23.00	...	...
IRON MAIDEN — Live at the Rainbow — £29.50	...	...
PINK FLOYD — LIVE AT POMPEII — Inc "Axe Eugene" — £24.50	...	...
TOYAH — Live at the Rainbow — £29.50	...	...
DEVO — THE MEN WHO MAKE THE MUSIC — £26.00	...	...
MIKE OLDFIELD — 'The Essential' — "Ommadawn" / "Tubular Bells" — £26.00	...	...
SIOUXSIE & THE BANSHEES — ONCE UPON A TIME — THE SINGLE — £19.50	...	...
REGGAE SUNSPLASH — Marley / Tosh / Third World in Jamaica — £29.50	...	...
BOB MARLEY & THE WAILERS — LIVE IN SANTA BARBARA — £29.50	...	...
THIN LIZZY — Live and Dangerous — £19.50	...	...
BLACK SABBATH — Never Say Die — £19.50	...	...
JETHRO TULL — Slipstream — £25.50	...	...
CANDID CAMERA CLASSICS I (Length 2 hours) — £33.00	...	...
POWER OF FOOTBALL (1978 World Cup Highlights) — £33.00	...	...
TEXAS CHAINSAW MASSACRE — Macabre horror (un-cut version) — £32.50	...	...

Full range of films available from PELE to IDI AMIN to ZOMBIE FLESHEATERS (un-cut version), from Killer Video.
EXPORT and WHOLESALE Enquiries welcome
FREE CATALOGUE sent with EVERY PRE-RECORDED FILM ORDER. For CATALOGUE ONLY send £2.50 inc P&P each ..... (Quantity)
POSTAGE Please add the following for each tape you order: UK — £2.50 (Recorded Delivery). EUROPE — £3.50. OUTSIDE EUROPE — £7.50. EACH TAPE PACKED INDIVIDUALLY FOR EXTRA SECURITY
MAIL ORDER ONLY — NO CALLERS PLEASE
ALLOW 14 DAYS DELIVERY

I Enclose cheque/PO to the value of..... payable to KILLER VIDEO

Name.....

Address.....

.....

Return completed form to KILLER VIDEO (DEPT. NME) KACE INTERNATIONAL LTD., 32 AVON TRADING ESTATE, AVONMORE ROAD, LONDON W14

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

BLACK PVC STRAIGHTS

WITH JEAN TYPE POCKETS & BELT LOOPS
ALL SIZES MEN'S 24" to 40" wiast.
Girls 30" to 46" hips
£7.99 + £1.01 post

Also available in black, white or pink PVC or black drill with zip pockets

*** JUST ARRIVED ***
Black PVC flared trousers all sizes
£8.99 + £1.01 post

Send cheques POs or cash to
KANDA FASHIONS (N)
4 Knapps Lane,
Fishpond Trading Estate
Bristol BS5 7UQ

The ORIGINAL
zoot suit
now available from
SULLIVAN'S SUITS
(PARADISE GARAGE)
3a Haymarket Walk
Bristol 1
tel. 0272 290280

The LOWBROW ART of ROBERT WILLIAMS
ESTHETICIAN OF THE PREPOSTEROUS

Also by Williams	£7.50
Coochy Cooty Mens Comic	95p
FREAK BROTHERS COMICS	
Nos 1,2,3,4,5 & 6	each 90p
FAT FREDDY'S CAT Nos 1,2,3 & 4 @ 65p, No 6@	75p
THOROUGHLY RIPPED	£5.50
CRUMB COMICS & BOOKS	
Best Buy	95p
Dirty Laundry Nos 1 & 2	each 95p
Mr Natural 3	£1.12
Peoples Comics	95p
Snoid	95p
Wierdo Nos 1, 2 & 3	each £1.60
Zap Nos 0 & 1	each £1.25
Crump sketch books Vol 1 & vol 2	each £13.50
Crumb checklist	£7.50
BEST OF BRITISH	
Knockabout Comics Nos 1, 2 & 3	each 90p
ADVENTURES OF LAZARUS LAMB	£2.90
Thunderdogs by Hunt Emerson	£1.10
7000 mysteries	90p
Human Soup by J. H. Szostek	80p
Amazing Love Stories by Antonio Ghura	£1.65
Raw Purple. Antonio again	£1.65
Suzie & Johnnie. Antonio as well	£1.65
Not Nads. Antonio's Mrs Clean	£1.00
BEST OF THE REST	
Anarchy 3	£1.40
Dope Comics 4	£1.12
Dr Atomic (pipe & smoke book) 4	95p
Gen of Hiroshima 2	£1.55
Young Lust 6	£1.60
Yow (Zippy) 2	£1.25
Gay Comics 2	£1.25
Mod Comics (take-off of Mad Comics)	£1.10

ARE YOU HARBORING A POWERFUL SEXUAL ATTRACTION FOR CUTE LIL' CARTOON CHARACTERS?
IF SO SEND FOR COMPLETE LIST OF COMICS AND BOOKS TO SATISFY YOUR URGES
Dept N Knockabout Comics, 249 Kensal Rd, London W10

TOUR MERCHANDISE

KILLING JOKE

TEESHIRTS £3.95 + 35p p&p. — **EMPIRE SONG** Four colour Jester design on white top quality teeshirt. Logo in black on back. — **EMPIRE SONG 2** Huge logo and puppet design in red and white on black tee. Logo in white on back. — **VESTS** £2.95 + 35p p&p. Black vest with white Jester print and logo on front. — **COMBAT SHIRTS** £8.95 + 50p p&p. Black army shirt with red and white 'Youth' print on front and 'Jester' on back. — **COMBAT JACKETS** £18.00 + £1 p&p. Field jacket with red K.J. strip patch above breast pocket. — **ARMBANDS** £1.50 + 20p p&p — **EMPIRE SONG** White on black. — **POPE & NAZIS** Black on off white — **NECKSCARVES** £2.50 + 20p p&p — **EMPIRE SONG** White Jester and logo on 20" square black scarf — **POSTERS** £2.00 + 50p p&p — **EMPIRE SONG** Huge 30" x 40" colour screenprint of Jester. —

BAUHAUS

TEESHIRTS £3.95 + 35p p&p — **BAUHAUS COLLAGE** All over front print of singles, albums, images with group pic and gold logo on back on black teeshirt. — **MASK TEE** Printed 360° round a quality white tee with drawings from album in black and yellow. — **MASK TOUR TEE** Black teeshirt with group pic in white and blue logo with tour logo on back. — **KICK IN THE EYE TEE** Peter's eyes in white with huge new gold logo in gold on black teeshirt. — **VESTS** £2.95 + 35p p&p. Black singlet with group pic and logo in white and gold. — **SWEATSHIRT** £7.95 + 35p p&p. Quality charcoal grey USA sweatshirt with group pic and logo on front, Mask Tour '81 on back. — **NECKSCARVES** £2.50 + 20p p&p. Black square scarf with gold logo in corner. — **BLACK L/S SHIRT** £8.95 + 50p p&p. Black army shirt with gold logo on breast and group pic and gold **BAUHAUS** on back. — **POSTER** £1.25 + 50p p&p. Collage of stills from the **MASK** video in black and white 40" x 28". — **BADGES** £1.00 + 15p p&p. Set of 6 small ¾" badges from Mask album. —

U2

TEESHIRTS £3.95 + 35p p&p. — **OCTOBER TEE** Black quality teeshirt with cream U2 on breast with elongated group pic and tour logo in cream and rust on back. — **BOY TEE Giant Boy print in black with green U2 on white with band faces in black on back.** — **U2 IRISH TEE 1** Tour shirt with huge Bono print around a white tee with logo in green. — **U2 IRISH TEE 2** Black tee shirt, white Bono stage pic and green U2 with tour details on back in green. — **SWEATSHIRTS** £7.95 + 50p p&p. — **OCTOBER** Superb fleecy USA sweatshirt in charcoal grey with **OCTOBER** teeshirt design on it. — **IRISH TOUR** Dark grey with **IRISH TOUR** Teeshirt design. — **COMBAT SHIRTS** £8.95 + 50p p&p. — **OCTOBER** Grade one black army surplus shirt with cream U2 logo on front and group and logo on back. — **IRISH TOUR** Black long sleeved shirt with green logo on breast and BONO pic on back. — **BADGES** Set of 2 October and Boy 1" badges 35p + 15p p&p.

OTHER TEES AVAILABLE: ORANGE JUICE, ANTI-PASTI, VICE SQUAD, BLITZ, CHARGE, U.K. DECAY, THE CURE, D.A.F., THOMPSON TWINS AND MANY MORE.
Ring or send for details.

All our trousers have a great tight fit, strong and sturdy, made from heavy 100% cotton drill: our pants are the best!

Convict Trousers – Black arrows on grey drill

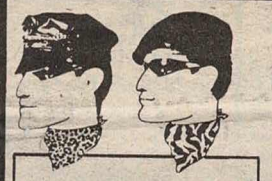
Parallel Lines – Black print on white or red drill

"Rising Sun" – Latest pattern in 'Kamikaze' red on white

Leopardskin – Our own ocelot pattern in black on red, black on white or black and yellow on white

Zebra Stripe – Bold skin pattern in black on white or black on red

Black Drills – Black cotton jeans, tight fit! Only £13.95 + 80p p&p
Sizes 8 to 16 or 26" to 34" waist. All printed trousers are £14.95 + 80p p&p – step out in real style!"



"Marlon Brando" cap – Black vinyl cap fully lined with eagle badge, chain and flame. Marlon Marlon – Do It!" Studs-based adventure biz. only £5.95 + 40p p&p.
Black Beret – Leather trimmed quality beret all sizes, state your head only. £4.95 + 40p p&p.
Leopard Neckscarf – Black edged ... only £2.50 + 40p p&p. 20" SQUARE
Tiger Neckscarf – Black edged ... only £2.50 + 40p p&p. Kamikaze Scarf – As above with Rising Sun design, red on white. £2.50 + 40p p&p.

BONDAGE TROUSERS
Heavy zips, straps, 'D' rings – and a real tight fit!! Made from our 100% cotton drill. Red Tartan (Royal Stewart) – Black – Black on white leopard spot. State waist hip size (unisex fit!!) and colour preferences. Only £14.95 + 80p p&p

String Vest Ex-British Army thick string vests in — black, one size fits all. Only £2.95 + 30p p&p.

Combat Jackets
Medium weight Grade 1 army surplus field jackets in dark grey. State chest bust size. Only £ 9.95 + £1 p&p.

CHEESECLOTHS
Made from multiple layers of quality muslin. Long sleeves. 'D' rings and clips.
A Punks not dead
B Destroy
£8.95 + 50p p&p

LEOPARD TOPS
Sleeveless teeshirts all-over black spots on choice of 3 Brite color backgrounds. A Black on pink. B Black on green. C Black on yellow. S-M-L £4.50 + 35p p&p.

BLACK SHIRTS
Genuine black army shirts, long sleeves, pearl buttons, spivs collar, button cuffs – great value at £7.50 + 50p p&p. State chest size.

PRINTSHIRTS A ... shirts with these pairs of designs and images on the front: A **Suzy**, B **Anti-Pasti**, C **Vice Squad**, D **Bauhaus**, E **Killing Joke** ... £7.50 + 50p p&p.

DARK-OLIVE GREEN RAINCOATS – ... Deep pockets, high collar. Belt. Warm ... £14.95 + 80p p&p.

RETAILERS AND WHOLESALERS PLEASE RING (0604) 20412 FOR DISCOUNT PRICES AND DETAILS OF OUR COMPLETE RANGE OF OFFICIAL MERCHANDISE. OUR FREE 1982 CATALOGUE CONTAINS 16 PAGES OF NEW WAVE CLOTHING. SIMPLY SEND A S.A.E.

ALL THE ABOVE ITEMS CARRY FULLY-LICENSED, ROYALTIES-PAID, DESIGNS. BEWARE OF BOOTLEGGED IMITATIONS YOU COULD BE RISKING PROSECUTION. TO ORDER PLEASE STATE ITEM, DESIGN, CHEST/BUST SIZE AND COLOUR ALONG WITH YOUR FULL ADDRESS AND CHEQUES OR POSTAL ORDERS TO:

PRINTOUT PROMOTIONS (DEPT N7) 32 ST. ANDREWS ST, NORTHAMPTON, U.K.

PRINTOUT PROMOTIONS

"The Mail Order People You Can Trust!"

NEW

AS SEEN ON BBC TV
DISCO FLASHING PENDANT
or PIN ON BADGE

★ THE LATEST IN DISCO GEAR ★
In high quality black plastic case with brightly coloured artistic design on front. Five coloured lights flashing alternately. Comes complete with internal battery and switch. *7 days money back guarantee.*
ONLY £5.50 including Post & Packing
ALLOW 21 DAYS FOR DELIVERY
Please state Pendant or Badge. Send Cheque or POs to:
FLASH GEAR PRODUCTS,
(DEPT NME1), 181 TEIGNMOUTH RD.,
ST MARY CHURCH, TORQUAY, DEVON

GENUINE GOVT SURPLUS KIT

These Olive drill Italian Forces Combat Jackets are authentic — with 4 Pockets, elasticated waist & patches on elbows. In top reissue condition. Send only **£6.50 + £1.50 p&p**
(We also have matching trousers at £4.50)
SAE FOR FREE CATALOGUE PLEASE.

SILVERMANS
DEPT NME, MILE END, LONDON E1
Tel: 01-790 5257. Personal Callers Mon-Fri
"ALMOST ANYTHING IN GOVT. SURPLUS"

Fender

MUSICIANS BOOTS
Finest quality leather uppers, cushioned arch support white with red logo ONLY

Men sizes 6-10 including ½ sizes

£15.99 inc P&P
Send details of goods required to SOHO SOUNDHOUSE. 18a Soho Sq, London W1V 5FB. Enclose appropriate payment by cheque, postal order, Barclaycard or Access No. You can also order by phone with Barclaycard or Access. Goods sent by return.

BAXBY FASHIONS
WHITE T. SHIRT
£1.50 — p&p 15p. 4 FOR £5.00; 30p P+P
STRIPE TROUSERS
In red and black, white and black, navy and black, green and black. Also in leopard spots and zebra stripes. Price £14.99 and 90p p+p.

Waist sizes 26–34.
Inside leg up to 34.

Make cheques payable to **BAXBY FASHION HOUSE.**
Allow 2/3 weeks delivery.

Send to:
BAXBY FASHION HOUSE
2 CHALK FARM RD.
LONDON NW2
or call in to baxbys at either
227 PORTOBELLO ROAD W11
OR 2 CHALK FARM RD., NW2
WITH THIS ADVERT AND CLAIM A 10% DISCOUNT.
SEND FOR CATALOGUE

Wholesale Enquiries

U.S.A. IMPORT SCHOTT JACKETS

Imported from the U.S.A. by ABC, made from real steerhide with quilted lining. Heavy duty front zip, zip pockets and cuffs. Available with laced sided gussets in black or with belt in black or brown. **Sizes 36-44.**
£85.00 inc VAT.
p&p £2.00 State size.

abc
Mail Order Dept (NM)
2 Jacob Street London SE1 2BG
Tel: 01-231 1395
Credit Cards accepted

FANTASTIC NEW STYLES . . . . LOWEST PRICES . . . . IN CARNABY STREET

SKI PANTS
In polyester or cotton: Lime green, light grey, rust, black, brown
Size 8 to 16
£9.50
RW0023

MOD TROUSERS
15" bottoms, angled side pockets with one & a half inch loops and waist band. Black, brown, beige, grey in trevira or polyester
£10.99
Size 26"-36"
RW0010

SUEDE MINI DRESS with side pockets and matching tie belt. Wide neckline with shoulder seam forward on sleeve. Also featuring raw hemline. Colour: Beige. Also available in black leather. Size 8 to 16. **£38.50**
MINI SKIRT in cotton, size 8 to 16. Colours: Black, white, red. **£7.50.** Also available in leather. Colour Black **£14.99** RW0037

1930'S LOOK
In corduroy with leather trim on front and back pockets. Front detail includes two pleats under belt loop. Trouser comes complete with matching corduroy belt. Colours: Grey, brown, black. Sizes: Ladies 8-16. Gents 26"-36". **£16.00**
RW0036

1930s BAGS
In polyester or cotton (boating trousers). Two pleats each side, seamed pockets, semi baggy on thighs, 1½" turn-ups, with 16" bottoms, in white, red, lt blue, black, grey, yellow.
Also available in Tartan
Sizes 26" to 36" (waist). **£11.99.** RW005

UNISEX BOWIE SUIT
Shirt — with sided button opening at neck, pirate styled sleeves with slit front opening, sizes: S, M, L. Colours: black, white, blue, yellow, in cotton. **£11.99.** RW0024
TROUSERS available in polyester or trevira. 16, 20 or 24 pleats (state no of pleats). Sizes: 26" to 36" (waist). Colours: black, brown, white, grey, lt blue. **£15.95.** RW0027

1920's LOOK
DB jacket, 4 buttons, jetted pocket. Trousers high waisted, 4 pleats, front seam pocket, baggy on thighs, 14" bottoms. Colours: black & white pin stripe, brown, black, white, grey.
Size: 34 to 44 chest.
£55.95. RW0032

UNISEX SHIRTS
Cavalry style in 100% cotton with brass buttons. Sizes: S, M, L. Colours: black, blue, white, yellow, red.
Price **£11.99** RW002
UNISEX CORDUROY TROUSERS
with front pleat, side pockets & cuff, lace up detail with leather. Choice of colours: black, grey, wine.
Size: 24"-34" (waist)
£13.00 RW0033

HOW TO ORDER: Please state waist & inside leg measurements (girls also state hips) and second choice. Your money will be refunded if the goods are returned unworn. Cheques and Postal Orders to:

ROYS FASHIONS
MAIL ORDER DEPT, 45 CARNABY STREET, LONDON W1

WHOLESALE ENQUIRIES WELCOME

SEND SAE FOR FREE CATALOGUE

RECORD CORNER. Collector's service offers fast and efficient service to customers worldwide. From rare out of print records to current UK and Imports

(7") Iron Maiden — Run To The Hills (pic disc) £1.50
(7") Logic System — Domino Dance (pic disc) £1.50
(7") Tygers Of Pan Tang — Love Potion No 9 (pic disc) £1.50
(7") AC/DC — For Those About To Rock/T.N.T. (Live December 81) (pic) (imp) £1.60
(7") Tubes — Gonna Get It Next Time (imp) £1.50
(7") Loverboy — When It's Over (pic) (imp) £1.60
(7") Devo — Going Under (imp) £1.50
(7") The Business — Smash The Disco (pic) £1.20
(7") Molly Hatchet — Lose Of Control/Lady Luck (imp) £1.50
(7") Point Blank — Live On Fire / Let Her Go (imp) £1.50
(L/P) Jim Carroll Band — Dry Dreams (imp) £5.99
(7") Doc Holliday — Don't Stop Loving Me / Hot Rod (imp) £1.50
(L/P) Hank Williams JR — Love Notes (imp) £5.75
(L/P) Soundtrack Cat People (inc title track by David Bowie) (imp) £5.99
(L/P) Point Blank — On A Roll (imp) £5.99
(7") Go Gos. We Got The Beat (pic disc) £3.50
(7") Elton John. Empty Garden / Take Me Down To The Ocean (imp) £1.50
(7") Little River Band. Man On Your Mind (imp) (pic) £1.50
(L/P) Black Sabbath. Technical Ecstasy (imp) £6.99
(L/P) UK Subs. Crash Course + Free 12" (purple vinyl) £4.99
(7") Johnny Cash. The General Lee (imp) £1.20
(L/P) The Dukes Of Hazzard. Inc John Schneider / Johnny Cash / Doug Kershaw and the whole cast of the hit TV show (imp) £5.75
(L/P) Toto. Iy (imp) £5.99
(L/P) Blue Oyster Cult. Extraterrestrial Live (imp) £5.99
(L/P) Jerry Lee Lewis / Carl Perkins / Johnny Cash. The Survivors (new recording) (imp) £5.99
(7") Genesis. Man On The Corner (pic) (yes pic) £1.60
(L/P) Rick Springfield. Success Hasn't Spoiled Me Yet (imp) £5.99
(7") Rolling Stones. Hang Fire / Neighbours (imp) £1.60
(7") Genesis. Abacab / Who Dunnit (imp) (pic) £1.60
(7") Cars. Since You're Gone / Thing it Over (imp) (pic) £1.60
(7") Salde. Ruby Red + Free Live Single (pic) £1.25
(7") Now Ready New Collectors List No 31/31 Send 20p + S.A.E. Lots of Rare and Deleted singles on these lists .....
(12") Journey. Don't Stop Believin' (pic disc) £2.99
(7") Daryl Hall & John Oates. Did It in A Minute (imp) £1.30
(7") David Bowie Cat People (pic) (imp) £1.50
(L/P) Joan Jett I Love Rock And Roll £5.99
(7") Flock Of Seagulls I Ran (pic disc) £1.50
(12") Ozzy Osborne Mr Cowley All Live (pic disc) (few only) £5.99
(7") The Beatles Medley (imp) (pic) £1.60
(7") UFO Back Into My Life (imp) £1.50
(7") Orch Mov in the Dark The New Stone Age / Souveirs (imp) £1.50
(7") The Jam Going Underground (imp) (demo) £2.50
(7") Thin Lizzy Hollywood (pic disc) £1.50
(LP) Love "Live" (pic disc) .....£6.25 (unreleased before)
(7") Altered Images I Could Be Happy (pic disc) £2.99
(7") Blackfoot Dry Country + Free live single (pic) £1.30
(LP) Marc Bolan Interview (pic disc) £6.25
(7") Kiss A World Without Heroes (pic disc) £1.50
(7") Motorhead Motorhead (pic disc) £1.99
(7") Bow Wow Wow Micky Put It Down (pic imp) £1.60
(7") Stevie Nicks Edge of Seventeen / Plus Live Version on B side (pic imp) £1.50
(7") Gram Parsons Hearts On Fire (remix) / Return on the Grievous Angel (remix) (imp) £1.50
(LP) Waylon Jennings Black on Black (imp) £5.75
(7") The Jam (4 track EP) 4 Side Effects (imp) £2.99
(7") Elvis Presley You'll Never Walk Alone / There Goes Mr Everything (pic) (new imp) £1.30
(7") XTC Tower of London + extra single (pic) £1.30
(7") The Cars Shake It Up (pic disc) £2.50
(LP) Poco Cowboys And Englishmen £5.99
(7") Mike Post Theme From Magnum (imp) £1.25
(7") Police Spirit in the Material World / Flexible Strategies (different B side and pic to UK issue) £1.60
(L/P) Rod Stewart Blondes Have More Fun (pic disc) £1.99
(7") Olivia Newton John Make a Move On Me / Falling (imp) (pic) £1.60
(7") Devo Mecha Mania/Jerkin Back (imp) £1.50
(7") Ozzy Osbourne Little Doll/Tonight (imp) £1.50
(7") Ringo Starr Stop And Smell The Roses (imp) £1.50
(7") Gillan Restlen (pic disc) £1.50
(7") Iron Maiden Run For The Hills (pic disc) £1.50
(7") Journey Little Girl/Open Arms (pic) (imp) £1.35
(7") Stranglers The Raven/Duchess (imp) (pic) £1.35
(7") Full Oldies Catalogue New for 82 send 20p plus SAE
(7") Black Sabbath Hard Rock (purple vinyl) £1.20
(7") Kinks Yo Yo / Better Things (imp) £1.30
(7") E.L.O. Another Heartbreak / Rain Is Falling (imp) £1.25
(7") Undertones — When Saturday Night Comes / I Don't Know (imp) (pic) £1.30
(7") Abba When All Is Said And Done (imp) (pic) £1.35
(7") Budgie — You Turned Me To Stone (Orange vinyl) £1.25
(7") Jam — That's entertainment (pic) £1.25
(7") Rush — Free Will (BW) Closer to the Heart (live) (imp) £1.20
(7") Gary Numan — Metal (b/w) Cars (imp) £1.20
(7") Squeeze — Pulling muscles from a Shell (pic) (Red vinyl) £1.25
(7") Jam — Saturday Kids (BW) Heatwave (imp) £1.25
(7") Rush — Tom Sawyer (studio cut) (pic) (imp) £1.25
(7") Police — Do Do Do Do De Da Da Da (pic) (sung in Spanish and Japanese) £1.25
(7") Kraftwerk — Pocket Calculator (yellow vinyl with special sleeve) (rare) £2
(12") Bob Dylan — Is Your Love In Vain (Ltd) £1.99
(7") Squeeze — Christmas Day (pic) (White plastic) £1.25
(7") The Kinks — Destroyer/Back To Front (imp) £1.20
(7") The Kinks — Predictable (pic disc) £1.50
(7") Squeeze (Messed Aroud / Yap Yap Yap (imp) 1.20
(7" American Tip 100 Singles always in stock. (Send 20p for full list)
(7") Genesis — No Reply At All (imp) £1.20
(5") Squeeze — If I Didn't Love You (pic) £1.30
(7") Devo — Snowball (Remix) (pic) (imp) £1.25
(LP) The Jam — Sound Effects £1.99
(LP) Sex Pistols — The Great Rock and Roll Swindle (with Poster) £2.99
(7") Bob Dylan — The Groom's Still Waiting At The Altar / Heart Of Mine (pic) (imp) £1.25
(7") Gary Numan — Your In My Vision (imp) £1.20
(7") Budgie — Apparatus (pic disc) £1.50
(7") SEND US YOUR WANTS LIST. PLEASE SEND A SAE FOR REPLY
(7") 100 ROCK / POP SINGLES only .....£12.00 inc postage (Our choice) (Overseas please add £8)
(7") Iron Maiden — Twilight Zone (pic) red or clear vinyl £1.20

COME AND VISIT OUR SHOP. ASK FOR DAVE AND HE WILL TRY TO HELP YOU SORT OUT WHAT SOUNDS YOU'RE AFTER ... (WE ARE ON THE NORTHERN TUBE LINE AT BALHAM STATION)
WHAT YOU SEE ABOVE IS JUST A SMALL SAMPLE OF THE 1,000s OF RECORDS WE HAVE IN STOCK ... JOIN THE 1,000s OF HAPPY PEOPLE WHO ARE ON OUR MAILING LIST ... FOR ONLY £1.50 UK, £2.50 OVERSEAS YOU WILL RECEIVE ALL OUR LISTS FOR ONE YEAR ... POST PACKING UK SINGLES 1 25p, 2 to 5 = 40p, 6 to 10 = 60p, OVER 10 = £1. LP & 12" 1 = 60p, 2 = 90p, 3 = £1.25. OVERSEAS 1 = 60p, 2 to 5 = £1, 6 to 10 = £1.50, 11 to 20 = £2.50. LPs & 12" 1 = £1.50, 2 = £2.50, 3 or over £3.50.

RECORD CORNER
27 BEDFORD HILL
BALHAM, SW 12 9EX
(01-673 6130 — Ask for Dave)

AUDIODISC
206 Lavender Ave, Mitcham, Surrey
01-646 4066

SOMETHING SPECIAL FOR THE HI–FI BUFFS

ORIGINAL MASTER RECORDING

Pink FLoyd — DARK SIDE OF THE MOON 14.50
Rolling Stones — STICKY FINGERS 14.50
Kim Carnes — MISTAKEN IDENTITY 14.50
The Band — MUSIC FROM BIG PINK 14.50
David Bowie — ZIGGY STARDUST 14.50
Beatles — WHITE ALBUM (DBL) 22.50
Beatles — ABBEY ROAD 14.50
Moody Blues — DAYS OF FUTURE 14.50
Al Stewart — TIME PASSAGERS 14.50

HALF SPEED MASTERS

Pink Floyd — A COLLECTION OF DANCE 11.50
Pink Floyd — WISH YOU WERE HERE 11.50
Billy Joel — STRANGER 7.50
Meatloef — BAT OUT OF HELL 7.50
Mike Oldfield — TUBULAR BELLS 11.50
Weather Report — HEAVY WEATHER 11.50
Reo Speedwagon — HI–INFIDELITY 11.50
Breakfast Band — DOLPHIN RIDE 5.49
Michael Jackson — OFF THE WALL 11.50

FROM THE U.S.

Greg Kihn — HIHNTINUED 6.99
Karla Bonhoff — WILD HEART OF THE YEAR 6.99
Levon Helm — LEVON HELM 6.99

Frankie & The Knockouts — BELOW THE BELT 6.99
Doc Holiday — RIDES AGAIN 4.99
Charlei Daniels — WINDOWS 6.99
Bobby Caldwell — CARRY ON 6.99
Moon Martin — X RAY VISION (PROD ROBERT PALMER) 6.99
Mountain — BEST OF 4.99
Chick Corea — SECRET AGENT 6.49
Beatles — REEL MUSIC (inc 12 page booklet) 6.49
38 Special — 3 TITLES 5.50

FROM JAPAN

Mountain — NANTUCKET SLEIGHRIDE 9.49
Mountain— CLIMBING 9.49
Tomita — GRAND CANYON (new) 9.99
John Lennon — UNFINISHED MUSIC/LIFE WITH THE LIONS 9.49

COMING NEXT WEEK

Jim Carrol Band — DRY DREAMS 6.99
Jimmy Webb — ANGEL HEART 6.99
Toto — TOTO IV 6.99
Blue Oyster Cult — EXTRATERRESTRIAL (dbl) 8.99

MAIL ORDER ONLY — *NO CALLERS*

P&P 75p per L.P., 4-6 = £2.50 ACCESS CARD HOLDERS WELCOMED. SEND LARGE S.A.E. FOR COMPLETE JAP and ½ SPEED LIST. PHONE FOR UP TO DATE INFO ON US/CANADIAN RELEASES

DOWNTOWN MAILORDER
RECORDS-TAPES

"PURVEYORS OF QUALITY MUSIC TO THE WORLD"
9 HIGH STREET, BILLERICAY, ESSEX
DEPT N3482. TEL: 2774 22449
Quality Packaging — Speedy delivery. Low prices
The ultimate service for all record collectors

PICTURE VINYLS (LIMITED EDITIONS)

7" Tygers of Pan Tang — Love Potion No 9 / Storm Lands £1.39
7" Japan — Ghosts £1.49
7" Blue Rondo A La Turk — Klacto Vee Sedstein £1.49
7" Mike Oldfield — Five Miles Out / Live Punkadiddle £1.49
7" Logic System — Be Yourself / Domino Dance £1.39
7" Cars — Shake It Up £1.99
LP Julio Inglesias — Begin the Beguine £4.99

FOR THE CONNOISSEUR & COLLECTORS

7" Beatles (Pic) Movie Medley / Happy Just To Dance With You £1.69
7" Led Zeppelin — (Pic) (Jap import with lyric sheet) Whole Lotta Love / Living Lovin Maid £2.49
7" Jam — (Jap import with lyric — diff. pic) Absolute Beginners / Tales from River Bank £2.49
7" Rolling Stones — (Red Tongue pic sleeve) Hang Fire / Neighbours £1.49
7" Neil Young — (Triangular shaped red vinyl) Southern Pacific / Motor City — rare £4.79
10" Dave Bowie — (Pic) Don't Be Fooled By The Name (6 tracks) £2.49
12" Talking Heads (Pic) Life During Wartime (Live) / Life During Wartime / Don't Worry About The Government £1.79
12" Motorhead — Girls School (Pic) Stay Clean (live) / Please Don't Touch / Demolition Boys (Live) (Diff pic to any British release) £3.39
12" Jam — Town Called Malice / Precious (Pic sleeve) £2.89
12" Pluto — Your Honour / Det / No Honour Among Teifs £1.89
12" Rod Stewart — (Pic) Tonight I'm Yours / Young Turks £2.99

Jimi Hendrix Box set of 10 LPs — 89 tracks — Last Night / Hush Now / Best Friend / Roots Of / 2nd Time Around / Genius Of / Mr Piteful / Rock Guitar / Welcome Home / Super Hendrix (plus £1.29 P&P) .....only £16.99

12" Duran Duran — Nite Romantics (Super Jap imp with lyric sheet) £5.99
LP Quah — Jorma Kaukonen with Tom Hobson (Airplane) £3.69
LP Abba — Must of Abba (Dutch compilation) £4.69
LP AC/DC — T.N.T. (Aussie imp, gatefold sleeve) £5.79
LP Marc Bolan — Words & Music 1947-1977 (dble album) £5.49
LP Velvet Underground etc. Official Bootleg from Australia £6.99
LP Brian Wilson ((Beach Boys) Rarities (Australian import with superb gatefold sleeve) £6.99

SALE ALBUMS FROM 99p to £3.99

Dobie Gray — Drift Awfiy 99p
Dwight Twilley Band — Twilley Don't Mind 99p
Andrew Gold — Whirlwind / All This & Heaven Too / What's Wrong With This Picture .....each 99p
Small Faces — Playmates / 78" in the Shade .....each 99p
Roy Ayres — Let's do it / Everybody Loves The Sunshine .....each 99p
Angel — On Earth ... / White Hot / Sinful .....each £1.49
John Lennon — Mind Games £1.49
George Harrison — Best Of £1.49
Jethro Tull — A £1.99
Various Artists — Bluenot Live at Roxy (dble LP) Inc's Donald Byrd, Ronnie Law etc) £2.49

DAVID BOWIE BONANZA — ALBUMS
£2.59 EACH
Heroes / Diamond Dogs / Hunky Dory / Ziggy Stardust / Low

Gary Numan — Replicas £2.49
Dire Straits — Communique £2.99
Jean Michel Jarre — Equinoxe £2.99
Imagination — Body Talk £2.99
Saxon — Denim & Leather £2.99
Sky — Sky III £2.99
Van Morrison — Beautiful Vision £3.49
Various — James Bond Greatest Hits (as on "Giggle Box") £3.99
Jam — Sound Affects £2.99
Black Sabbath — Sold our Souls for Rock'n'Roll (dble) £2.99
Magnum — Chase the Dragon £2.99

THE ABOVE ITEMS ARE A MERE SAMPLE OF OUR VAST STOCK OF LPs, SINGLES, CASSETTES AND GOODIES AND REALLY LOW PRICES, SO HURRY, SEND A LARGE S.A.E. FOR OUR SUPERB CATALOGUE (OR 3×IRC's OVERSEAS) TO ENSURE ONE YEAR'S SUPPLY REGULAR UPDATED LISTS. SEND 10×LARGE SAE's (OR OVERSEAS 30× IRC's)

POST & (QUALITY)PACKAGING SERVICES
7" singles: 1 = 29p, 2 = 39p, 3 = 49p, 4 = 59p, 5 = 69p plus 5p for each additional single.
10"/12"/LP: 1 = 89p, 2 = £1.09, 3 = £1.29, 4 = £1.69, 5 = £1.89. For each additional LP add 10p
(Doubles count as two, triples count as three etc)
OVERSEAS POSTAL & (QUALITY) PACKAGING SERVICES
7" Singles: 1 = 79p, 2 = 89p, 3 = £1.19, 4 = £1.59, five or more 35p each.
10"/12"/LP: 1 = £2.10, 2 = £2.59, 3-7 = 89p each, 7-12 = £7.29. Over 12 an extra 35p each album.
EXPRESS DELIVERY FOR CREDIT CARD HOLDERS
SIMPLY PHONE 02774 22449 with details (or write) and your goods will be despatched immediately.

BARCLAYCARD VISA — Access

★ WHY NOT VISIT US AT BILLERICAY (MON-SUN) OR GRAVESEND MARKET (SATs) OR WEMBLEY MARKETS SUNS) ★
★ ALL ITEMS ADVERTISED ARE NEW & "FACTORY FRESH"

BONAPARTE RECORDS

284 Pentonville Road
London N19NR England

NEW 7" & 12" RELEASES

Fall — Lookknow — 7" (pic) 99p
Bef & Sandie Shaw — Anyone Who Had a Heart. 7" (pic) 99p
Beat — Seve It For Later. 7" 99p, 12" £1.99
Elvis Costello — I'm Your Toy. 7" (pic) £1.15
Weekend — View From Her Room. 7" (pic) 99p
12" (pic) £1.99
Was Not Was — Tell Me That I'm Dreaming. 12" (pic) £1.99
Josef K — Missionary. 7" import (pic) £1.30
Yazoo — (Ex Depeche Mode). Only You. 7" (pic) 99p
Ellery Roo — Ringing. 7" (pic) 99p
Dead Or Alive — It Has Been Hours Now. 7" (pic) 99p
Mike Oldfield — 5 Miles Out. 7" pic disc £1.35
Talking Heads — Life During Wartime. 7" (pic) 99p
12" (pic) £1.99
Monsoon — Ever So Lonely. 12" (pic) £1.99
Flock Of Seagulls — I Try (pic. disc) very limited. 7" ...£1.15
Altered Images — See Those Eyes. 7" (pic) 99p
12" (pic) £1.99
Japan — Ghosts. 7" (pic) 99p
12" (pic) £1.99
Pressure Co. — Live In Sheffield. 12"/LP £2.50
Bauhaus — Kick In The Eye. 7" (pic) 99p
12" (pic) £1.99
Associates — Party Fears II. 7" (pic) 99p
12" (pic) £1.99
Fire Engines — Big Gold Dream. 7" (pic) 99p
12" (pic) £1.99
Jam — Town Called Malice. 7" (pic) 99p
12" (pic) £1.99
Damned — Smash It Up. Red vinyl. 7" (pic) £1.15
Higsons — I Don't Want To Live. 7" (pic) 99p
Dexy's Midnight Runners — Celtic Soul Bros. 7" (pic) ..99p
Dolly Mixtures — Everything & More. 7" (pic) 99p
U2 — A Celebration. 7" (pic) 99p
Fall — Lie Dream Of A Casino Soul. 7" (pic) 99p
Scritti Politti — Sweetest Girl. 7" (pic) 99p

NEW ALBUMS

BEF — Music Of Quality & Distinction. LP £4.49
Various Zoo — Compilation LP £3.99
R. Wyatt — Nothing Can Stop Up LP £3.99
Eno — Ambient 4 On Land £3.99
Aswad — New Chapter Dub LP £4.49
Fall — Hex Enduction Hour £3.99
Funboy 3 — New LP £3.99
Damned — Best Of. (blue vinyl) £4.29
23 Skidoo — 7 Songs LP £2.99
Birthday Party/Lydia — Drunk LP £2.50
Orange Juice — You Can't Hide Your Love Forever £3.99
A Certain Ratio — Sextet LP/A .....Each £3.99
Colin Newman — Not to. LP £3.99
Thomas Leer — Contradivtions LP £4.49
Durutti Clumn — L.C. (brilliant) £3.99
Daf — Gold Und Liebe LP £4.49

HARD CORE PUNK

Chaos U.K. — Burning Britain. 7" (pic) 99p
Various — Punk & Disroderly LP (includes — Blitz, D. Kennedys, GBH etc.) £3.99
Court Martial — Gotta get Outta. 7" (pic) 99p
Chron Gen — Chronic Generation LP £3.99
No Entry — One Way System EP. 7" (pic) 99p
Anti Nowhere League — I Hate . . . People. 7" (pic) 99p

Charge — Destroy The Youth. 7" (pic) 99p

Chelsea — War Across The Nation. 7" (pic) 99p
Doa — Positively Doa. 7" (pic) 99p
Angelic Upstarts — Never Say Die. 7" (pic) 99p

OI THE RECORDS

Oi The Album — 1st Oi LP. Various £3.99
Carry On Oi LP — Various £3.99
Xmas Oi 7" — 4 Skins, Business etc. (pic) 99p

Dirt Object Refuse. 7" (pic) (Crass Records) 80p
Blitz — Never Surrender. 7" (pic) 99p
Dead Man's Shadow — Bomb Scare. 7" EP (pic) 99p
Abrasive Wheels — Vicious Circle. 7" EP (pic) 99p
Sub Humans — Demolition War EP (pic) 85p
A Country Fit For Heroes — 12-track. 12" LP (pic) £2.20
Epileptics — 1970s EP re-issue. (pic) 75p
Vice Squd — Out Of Reach. 7" (pic) 99p
Peter & Test Tube Babies — Banned from The Pubs. 7" (pic) 99p
4 Skins — Yesterday's Heroes. 7" (pic) 99p
4 Skins — One Law For Them. 7" (pic) 99p
Disorder — Distort To Deafness. 7" (pic) 99p
Snipers — 3-piece Suite. 7" (pic) 85p
Captain Sensible — Captain Speaking. 7" (pic) 85p
Chelsea — War Across The Nation. 7" (pic) 99p
Chelsea — Evacuate. 7" (pic) 99p
Business — Smash The Discos. 7" EP (pic) 99p
Business — Harry May. 7" (pic) 99p
Anti Pasti — 6 Guns. 7" (pic) 99p
Infa Riot — Kids Of The 80's. 7" (pic) 99p
Discharge — Never Again. 7" EP (pic) 99p
Partizans — Police Story. 7" (pic) 99p
GBH — Leather, Bristies, Studs & Acne. 12" (pic) £1.99
Dead Kennedy's — Holidays In Cambodia. 7" (pic) 99p
Cron Gen — Reality. 7" (pic) 99p

EXPORT ENQUIRIES WELCOME

Send Cheques & Postal Orders to:—
BONAPARTE RECORDS LTD.,
284 PENTONVILLE ROAD,
LONDON N1.
☆ Please list alternatives wherever possible ☆
POSTAGE RATES: All pos* sent first-class
U.K. 7" — 1 = 30p. 2 = 35p. 3 = 45p. 4 = 50p. 5 = 65p. 6 = 75p. 8 = £1.20 maximum.
U.K. 12" — 1 = 70p. 2 = £1.30. 3 = £1.30. 4 = £1.70.
Overseas 7" — 1-5 = 25p each. 5+ = 15p each.
Overseas 12" — 1 = 80p. 2 = £1.20. 3 = £1.50. 4 = £1.80. 5 = £2.00.
Cassettes — 35p each postage & packing.
Double albums count as 2 albums

Bonaparte Shops: Kings Cross, Croydon, Bromley, Guildford, New York.

RECORDS TAPES VIDEOS

OFFICIAL BOOTLEG CASSETTES

CASSETTE THE HIGSONS Live at Norwich 1982. (Only 4,000 made, each one numbered) (+ live insert) (13 tracks) 3.99
CASSETTE G.B.H. Live at 100 club 24/11/81 (Only 3000 pressed, each one numbered) (+ pic insert) (13 tracks) 3.99
CASSETTE THE FALL Live Acklam Hall 1980. 14 tracks (Only 4000 made, each one numbered) (+ pic insert) 3.50
CASSETTE VICE SQUAD Live in Sheffield. (Only 2000 made, each one numbered) (+ pic insert) 3.99
CASSETTE CHRON GEN Live 28th June '81. (only 2000 made, each one numbered) (+ pic insert) (11 tracks) 3.99
We are the only official Mail Order outlet for these cassettes

THIS WEEK'S BIGGIES

7" AC/DC Are you ready to rock/T.N.T. live (ii) (P) 1.60
7" BEATLES Medley (I) 1.50
7" LOVERBOY When it's over/It's your life (i) (P) 1.60
LP. HAWKWIND Friends & Relations. Who's gonna win (live)/Golden void (live)/Robot (8.17 live) + 5 studio tracks 3.99
LP. CHRON GEN Chronic Gen. (+ free live e.p.) 3.99
7" MOLLY HATCHETT Loss of control/Lady luck (I) 1.50
7" TUBES Sports fans/Gonna get it (I) 1.50
7" LITTLE RIVER BAND Man on your mind (I) (P) 1.60
12" O.N. JOHN Physical (7.04)/Landslide/Falling (I) (P) 3.49
12" A. IMAGES See those eyes (5.35)/How about that + 1 (P) 1.99
12" S. CELL Say hello (9.10)/T.dub/Where did (8.50) (I) (P) 3.45
7" MOTORHEAD Iron fist/Remomer me (red vinyl) (P) 1.30
12" BANANARAMA AIE A MWANA (P) 1.99
12" BUCKS FIZZ My camera never lies 2.25
12" MATERIAL Cguri (discomix)/Detached 2.50
12" MEATLOAF Read 'em and weep/Meatloaf in conversation/Everything is permitted (P) 2.99
12" IGGY POP Sick of you (6.50)/Tight pants/Scene of crime (I) 3.49
12" STOOGES Jesus loves (7.13)/Con. prizes/Johanna (I) 3.49
12" FOETUS OVER FRISCO Custom built capitalism + 2 (P) 2.75
12" RAINBOW Stone cold (E)/Rock fever (P) 1.99
BEATLES BOX BOX SET Rock & Roll (3 albums) (I) (P) 9.95
CLIFF RICHARD BOX SET Early years (3 albums) (I) (P) 9.95
L.P. HENDRIX High live & dirty (red vinyl) 3.75
12" WAS NOT WAS Tell me I'm dreaming (6.30)/Out come the freaks (12.50) + 1 (P) 1.99
L.P. SPIZZHISTORY 6000 Crazy/1969/Fibre/Cold city/Red & black/ Solarisation/Platform 3/Soldier/Virginia plein 3.99
L.P. ROBERT WYATT Nothing can stop us 3.99
L.P. VANGELIS Papathanasiou; Ignacio (both import) .....each 5.49
L.P. TOMITA Grand Canyon suite. Sunrise/Painted desert/On the trail/Sunset/Cloudburst (splendid Jap import) 9.50
12" CLASH Mag. 7 (remix)/Mag. dance/Call up/Cool out (I) (P) 3.49
12" CLASH T. Tonight/Kick it over/A. Time/L. Calling (I) (P) 3.49
12" G. DANCE BAND 7 tears (5.23) (yellow v.) 1.99
7" DAMNED Smash it up (red vinyl) (P) 1.35
L.P. DAMNED Best of (blue vinyl) 3.99
7" GIRLSCHOOL Don't call it love + 2 (red vinyl) (P) 1.35
12" XTC Ball and chain + Heaven is paved (9.42)/Punch & Judy & Cockpit dome mixture (8.50) (P) 1.99
7" E. JOHN Empty garden/Take me to the ocean (I) 1.50
12" D. BYRNE Big Bus (6.18)/My big hands/Plymouth (I) (P) 4.49
12" DELTA 5 Mind your business + 5 (I) (P) 2.99
12" GRANDMASTER FLASH Flash to beat (Pts 1 & 2) (I) 4.49
L.P. BEATLESGNERS (Not Beatles) Rest of Beatles novelty records. 12 tracks (great collector's item) (I) 6.99
12" CLASH Capital Radio One/Prisoner/P. Drop/Cheat/City of Dead/T is tgh/Bankrobber. Dub/Armageddon / J. tonight (I) (P) 1.99
12" A. COOPER Who do you think/You got it (Great pic.) (I) 3.99
7" S. STEVENS Julie + wraparound poster pic 1.50
7" PHIL COLLINS Thunder & lightning/Must be love (I) (P) 1.99
12" BLONDIE Heroes (6.29)/S. Girl (French)/In Flesh (I) (P) 3.49
7" B & D McKENZIE Take off (I) (P) (Geddy Lee of Rush) 1.80
7" GENESIS Man on the corner (I) (pic sleeve) 1.60
7" R. STONES Hang fire/Neighbour (Tongue sleeve) (I) 1.50
12" U.F.O. Back into my life/You'll get love (I) 1.50
12" B. MOVIE Nowhere girl (version)/Scare some life (P) 1.50
7" COUNTRY HAMS (McCartney) Park with Eloise (P) 1.35
7" QUEEN Jealousy (Blue Vinyl Flexi Disc) Rare Impcn (P) 7.50
12" SLF Gotta Getaway/A. Ulster/B. Sunday/Suspect/Wasted Life/78 Revolution (I) (P) 3.99
12" D. STEWART/B. GASKIN Its my Party (I) (P) 3.49
7" STEVIE NICKS Edge of Seventeen/Edge (Live) (I) (P) 1.60
L.P. DAMNED Machine gun etiquette (clear vinyl) 4.25
L.P. JAPAN Art Parties/Talking drum/Ghosts/Gentlemen take/Still life/Visions China/ Taking Islands/Swing/Cantonese Boy (Diff pic to any Brit) (I) 6.99
7" BLONDIE In the flesh/One way (I) (great pic) 1.99
12" MOTORHEAD/GIRLS SCHOOL Stay clean (5.45)/Please don't touch/Demolition boys (diff pic to any Brit) (I) 3.49
7" DAMNED Love song/Noise/Suicide (3 diff pics. Capt Sensible, Rat Scabies, Dave Vanian) (all blue vinyl) .....each 1.30
Slighty smaller biggies in other sections.

VIDEOS VIDEOS VIDEOS VIDEOS VIDEOS

VIDEO JOHN MILES Live Albert Hall (V2) 26.95
VIDEO CHIN LIZZY Live & Dangerous (V2) 39.95
VIDEO The kids are alright. The film starring THE WHO (V2) 39.95
VIDEO PINK FLOYD Live at Pompeii (V2) 26.95
VIDEO SIOUXSIE & BANSHEES Once Upon A Time 22.95
VIDEO BUTTERFLY BALL. The film starring David Coverdale, Twiggy & Ian Gillan. (Music by Roger Glover of Deep Purple) (V2) 39.95
VIDEO TOYAH Live at the Rainbow 34.95
VIDEO DEEP PURPLE California Jam '74 .....34.95
VIDEO BOB MARLEY Live at Santa Barbara 34.95
VIDEO QUEEN Greatest Bix 39.95
VIDEO McCARTNEY & WINGS Rockshow 39.95
VIDEO KATE BUSH Live at Hammersmith 39.95
VIDEO Kentucky Fried Movie. The film (V2) 39.95
VIDEO ABBA Music Show Vols 1 & 2 (V2) .....each 39.95
VIDEO E.L.O. Live in concert (V2) 29.95
VIDEO TONI BASIL Word of Mouth 29.95
VIDEO Rude Boy. The film (unreleased music by CLASH) 39.95
VIDEO Jubilee. The film with Adam Ant & Toyah (V2) 39.95
VIDEO ADAM & ANTS Live in Japan (V2) 29.95
VIDEO ALICE COOPER Strange Case of (V2) 44.95
VIDEO ALICE COOPER Welcome to my nightmare 39.95
VIDEO Tommy. The film by THE WHO starring P. TOWNSHEND, DALTREY, ELTON JOHN, ERIC CLAPTON etc 59.95
VIDEO White Rock. The film with music by R. WAKEMAN 39.95
All videos available on VHS or BETAMAX. V2 = Also on V2000
LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE
Note: Postage is only 1.45 for any quantity (U.K.)

JAM JAM JAM JAM JAM JAM JAM JAM

7" JAM Strange Town (Jap I + lyrics) (P) (back in stock) 2.65
12" JAM Town Called Malice (Pic sleeve) (I) 2.99
7" JAM Town Called Malice (Diff Pic to Brit) (I) 1.50
7" JAM That's Entertainment (I) (P) 1.25
7" JAM Absolute Beginners (+ Pic Insert & Lyrics) (P) 1.25
7" JAM Funaral Pyre, Start (Both Pic) .....each 1.25
7" JAM Absolute Beginners/Jap (+ Lyrics) (P) 1.65
12" JAM — Town Called (live version) / Precious (E) (design sleeve) 1.99
12" JAM When You're Young/A Beginners/Tales River Bank/Lisa/F Pyre (diff pic to other 5 track 12") (I) (P) 3.99
12" JAM Start/Eton Rifles/Going Underground/That's Entertainment (I) (P) 4 track EP) 3.99
7" (Yes, 7") JAM Start + 3 (as above) (P) 2.50
12" JAM A Beginners/F Pyre/Disguises/Tales From River Bank/LISA Radley (I) (splendid pic) 4.49
7" JAM That's Entertainment (diff P); Start (diff P); Eton Rifles (diff P); When You're Young; G Underground; Sats Kids/Heatwave; David Watts/A Bomb; F Pyre (all splendid Jap imports with pic inserts + lyrics) .....each 2.65
7" JAM Saturdays Kids/Heatwave (I) 1.25

GOOD THINGS GOING

L.P. B.W.W. See Jungle (previously banned sleeve) 3.99
12" DEREK & DOMINOES Layla (long version) (P) 1.99
7" AC/DC Girls got rhythm/Get it hot (I) (P) 1.99
12" BOOMTOWN RATS House on fire (P) 1.75
12" ADAM & ANTS Kick/Phys/Cart (2 vers.)/Friends (P) 1.99
12" R. STEWART Y. Yanks (5.08)/Tonight I'm yours (I) (P) 3.49
7" IRON MAIDEN Twilight Zone (Clear or red vinyl) (P) 1.35
12" JIM STEINMAN Rock n' Roll Dreams (6.28) + 2 (Blue Vinyl) 3.50
7" VISAGE Tar/Frequency (I) (P) 1.25
7" AC/DC Girls got/Blood/Ryd & R/Hell (rare Gatefold P) 1.99
7" MICHAEL SCHENKER Are you ready to rock (clear vinyl) (p) 1.50
7" UK SUBS Keep on Running/Ice age/P. Girl/Party in Paris (French version) (P) (Deleted E.p.) 1.50
7" UFO Lonely Heart (clear vinyl) + patch (P) 1.50
7" KROKUS Rock City (Red Vinyl) + 2 (P) 1.50
7" POLICE Spirits/Flexible Strategies (I) (Diff pic) 1.50
7" ULTRAVOX Thin Wall, All Stood Still (P) (Both Clear Vinyl) ....each 1.50
7" ABBA When all is said/Should I laugh (ltd pic) (I) 1.35
12" FUN BOY 3 Ain't what you do/Funarama (E) (P) 1.99
12" BOB SEGER We've got tonight + 2 (red vinyl) (P) 1.99

7" JAP IMPORTS (All picture inserts + lyrics) 7"

7" ADAM & ANTS Antrap (+ lyrics of course) (P) 2.65
7" KIM WILDE Kids in America (diff pic from other Jap 7") 2.69
7" POLICE Spirits/Flexible Strategies (diff pic) 2.65
7" AC/DC Let's get it up (diff pic) 2.65
7" ULTRAVOX The Voice/Paths and Angles (Diff Pic) 2.85
7" GRAHAM BONNET Set me Free/Be my baby 2.85
7" JOHN FOXX Europa/Tater (Diff Pic to Brit) 2.85
7" GIRLSCHOOL Don't Call It Love/Wildlife 2.65
7" G.NUMAN Love needs no disguise (diff pic) 2.65
7" STRANGLERS Duchess/Nice 'n sleazy/No more Heroes/ Something better change/Go buddy go/Walk on by + Old codger + Tank/5 mins + Out Tokyo + Death & night & blood .....each 2.50
7" ABBA One of us/Should I laugh (diff pic) 2.65
7" G NUMAN Cars/Complex .....each

BULLET RECORDS
4 ROMFORD RD,
ASTONFIELDS,
(NEON) STAFFORD, ST16 3DU

EXCITING NEW PRODUCT
Humen League — Empire State Human (UK 12" very ltd)....£3.99
Toyah — Four more from Toyah (12" version) (superb pic)....3.25
The Sorrows — Take a Heart (imp. Legendary '60s beat group. The singles)....7.50
Ben Watt & Robert Wyatt — Summer into Winter (superb 5 track 12")....2.25
Richard & Linda Thompson — Shoot out the Lights (great new LP)....4.49
Iggy & The Stooges — Sick of You E.P. (3 track 12", classic Iggy)....2.99
Iggy & The Stooges — Jesus Loves the Stooges (3 track 12" imp)....2.99
The Turtles — Invasion Of The Rhythm Butchers Vol 3 (6 Track 7" US import)....2.99
The Bongos — Drums Along The Hudson (15 Tracks inc All The Singles. Imp)....5.49
The Long Hello — Vol 3 (ex V.D.G.G. feat Peter Hamill)....4.49
Love — Live (pic disc feat A. Lee and Bryan Maclean in '78 reunion. Inc Alone Again or 7+7. Old man etc. Fantastic Rare pic of Love in 1966, US imp)....6.99
Marc Bolan — Where's The Champagne (Pic Disc. Interview recorded 1971. US imp)....6.99
David Bowie — Baal (Euro imp 12")....3.49
The Bureau — The Bureau (Brilliant Debut) (imp only)....5.99
Lee Fardon — The God given right (2nd Album)....4.99
The Jam — Town Called Malice / Precious (12" Euro imp + Pic S1)....2.99
The Jam — The Gift (Another masterpiece)....4.29
The Fall — Hex Education Hour (Words Fail. A Must)....4.49
Frank Zappa - 4 track pic disc (you are what you is, Harder than your Husband + 2) (imp)....5.95
Lydia Lunch / Birthday Party — Mini LP (One side each band recorded live)....2.50
Alan Vega & Martin Rev — Dream Baby Dream (Celluloid 12")....2.99
Soft Cell — 12" Tainted Love/Memorabilia + 2 (Euro)....4.50
James Chance — Theme for Grutzi Elvis (4 track Euro imp) (back in stock — great record)....2.66
Lydia Lunch — Pre Teenage Jesus (Euro imp feat. James Chance Vintage 77)....2.65
Playgroup — Epic Sound Battles (ex Rip Rig + Pop Group)....4.49

Throbbing Gristle — Beyond Jazz Funk (cassette only)....2.99
Throbbing Gristle — SLP box set (inc booklet, their 4 albums + prev unreleased live album (Ltd Edition)....18.75

Jam — Absolute Beginners (Canadian 12")....3.99
U2 — Irish Only 7" — Another day/Twilight (Pic)....2.50
Gang Of Four (sp. ed. 5-track US imp inc 2 live)....4.99
U2 — 12" version of Out of Control EP....3.50
The Plimsoles — A Million Miles Away (US imp 12" Psych/Pop)....3.49
Levon Helm — Levon Helm (Impressive US imp)....6.99
Snakefinger — Manual of Errors (New LP Ralph imp)....5.95
Japen — Japan (US only Comp Good Sleeve)....5.95
Ray Loney — Rock 'n' Roll Dance Party (ex Flamin' Groovies — great new LP imp)....5.49
The Fleshtones — Blast Off (Diff to LP — cassette only)....5.49
Savoy Sound — Live Various Artists (incs T. Moon Snakefinger Mutants etc US imp)....5.49
Glenn Branca — The Ascension....5.49
Irwin Schmidt — Film Music (back in stock)....4.99
The Blasters — Blasters (US imp)....5.49
The Gun Club — Fire of Love (Staggering LP) (Euro)....4.49
Syph with Holgar Czukay . . . new....5.49

NEW UK LP's
Michael Nyman — Michael Nyman (long awaited new L.P.)....only 3.49
Spizz — History (great collection of early material)....3.49
The Shortlist (with R. Chapman) — Riff Burgler (Euro imp)....5.99
Robert Wyatt — Nothing Can Stop Us....3.99
Robyn Hitchcock — Groovy Decay (New Mindblower)....4.49
Crispy Ambulence — The Plateau Phase....3.99
Virgin Prunes — New form of beauty No. 4 (cass only)....2.99
The Mothmen — One blank Dot (Debut LP)....4.99
Zoo Records — To the shores of Lake Placid (feat rare tracks by Bunnymen, Teardrops, Big In Japan etc) (Great Packaging)....4.99
The Bongo's — Time and the River (fetish)....3.50
Pigbag — Doctor Heckle and Mr Jive....3.99
Laura Logic — Pedigree Charm....3.99
New Age Steppers — 1st album re-released with free single (My Love)....4.49
Pressure Company — Live (Cab Voltaire)....2.99
The Damned — Machine Gun Etiquette....4.29
Method Actors — Little Figures (Dble)....5.99
Family Fodder — Greatest Hits (Crepescule Imp)....4.99
Phil Manzanera — Primitive Guitars....4.99
Theatre of Hate — Westworld....4.49
The dB's — Repercussion (Chris Stamey) (inc Free Ltd Cassette)....4.49
23 Skidoo — Seven Songs (Fetish)....3.50
Haircut 100 — Pelican West....3.99
Material — Memory Serves....4.49
The Human Condition — Live in Europe (cassette only feat. Jah Wobble)....3.99
Thomas Leer — Contradictions (Dble)....4.99
Felt — Crumbling the antiseptic beauty (beautiful LP)....2.99
The Church — Debut LP (Aussie Psych band)....4.99
Colin Newman — Not to (excellent LP)....3.99
Holger Czukay — On The Way To The Peak....4.99

HARD CORE SINGLES
Rabid — Bloody Road To Glory....99
Basta Roc — Monumnet....99
The Enemy — Fallen Hero....99
Snyz — Black Death E.P....99
The Headcleaners — Disinfection EP (7 tracks)....1.99
The Expelled — No Life, No Future EP....99
The Undead — It's Corruption EP....99
Anti Establishment — Future Girl....99
The Business — Smash The Discos EP....99
Attack — Todays Generation....99
Anti Nowhere League — I Hate People....99
Charge — Destroy Youth EP....99
Red Alert — In Britain....99
Dead Mans Shadow — Bombacare....99
Dirt — Object Refuse (Cross Recs)....99
Transistors — Riot Squad (Great single)....99
The Hoax — Blind Panic....99
Chaos UK — Burning Britain (Pic)....99
Court Martial — Gotta Get Out (Pic)....99
Drongo's For Europe — Deaths A Career....99
Chron Gen — Jet Boy....99
Abrasive Wheels — Vicious Circle EP....99
GBH — No Survivors EP....99
One Way System — Riot Torn City EP....99

HARD CORE ALBUMS
Ex — History is What's Happening (long awaited L.P. from legendary ex Rondos. Imp. Inc. poster & booklet) only 2.99
Public Service — US Comp (Feat Red Cross, Bad Religion)....5.25
Bad Brains (cassette only release — real ripper)....5.49
Hell comes to your house — V Artists feat Social Distortion, Red Cross (US Imp)....5.49

Who Cares — V Arts inc Suspects, Political Crap, Civil Disobedience (US Imp)....5.49
Creeps In The Sidewalk — Mini LP (inc Black Flag)....5.49
Bad Religion — How Could Hell Be Any Worse (Great new US Band) (US Imp)....5.99
Christian Death — Christian Death (Stunning Debut LP)....5.49
Chron Gen — Chronic Generation....3.75
Punk & Disorderly — V Arts (All of your favourites)....3.99
Busted At Oz — Live Chicago Punk Compilation (US)....5.99
Black Flag — Damaged (A Scorcher)....5.49
Dead Kennedy's — Witch Trials (Imp)....2.50
Slaughter & The Dogs — Live At The Factory....2.99
Vice Squad — 12" Mini LP of their 2 EP's (Diff Pic)....1.99
The Exploited — Punks Not Dead....3.99
Exploited — Live On Stage....3.99
The Dead Kennedys — In God We Trust (Mini LP)....2.50
Let Them Eat Jelly Beans — Various art'ists US underground (Dead K's seal of approval)....3.99

NEW SINGLES — ALL PIC
7"
The Fall — Look Know....99
Dance Society — Woman's Own....99
U2 — A Celebration....1.10
Happy Family — Puritans (ex Josef K) (3 tracks)....99
Josef K — The Farewell Single (Imp)....1.20
B Movie — Nowhere Girl....1.15
Pigbag — Peppas Got A....99
Killing Joke — Empire Song....1.15
Altered Images — See Those Eyes....1.15
BEF — Anyone Who Had A Heart....1.15
XTC — Ball & Chain (3 Track EP)....1.15
Funhouse — Out Of Control (Mike Scott APt)....1.10
A Flock Of Seagulls I Ran 1.10 (Pic Disc Version)....1.50
Spizzenergi 2 — Work....99
The Laughing Apple — Precious (Great)....99
The Associates — Party Fears....1.10
The Bongos — Zebra Club....99
DAF — Sex Unter Wasser....99
Undertones — Beautiful Friend....99
Brian James — Why Why Why (green vinyl, Damned)....99
Pig Bag — Getting Up....99
The Revilos — Bongo Brain....99
ABC — Poison Arrow....1.10
China Crisis — African White (superb)....99
Depeche Mode — See You....99
Fad Gadget — Saturday Night Special....99
12"
Foetus Over Frisco — Custom Built For Capitalist....1.99
In Camera — 3 Track Peel Session (4AD)....1.99
Danny Ash — 4 Track 12" (Bauhaus)....1.99
Talking Heads — Life During Wartime (Live)....1.99
XTC — Ball & Chain (4 Tracks)....1.99
Pig Bag — Peppas Got A....1.99
Flock Of Seagulls — I Ran....1.99
Adam & Ants — Antmusic EP (Early B Sides + Car Trouble)....1.99
Wild Swans — Revolutionary Spirit (Comp T Ex + Bunnymen Zoo)....1.99
Depeche Mode — See You....1.99
Pigbag — Get It Up....1.99
The Royal Family & The Poor — Green Dominion (Factory)....1.99
Maximum Joy — White & Green Piece....1.99
Bauhaus — Kick In The Eye (Remix)....1.99
Jam — A Town Called Malice....1.99
Human League — Sound Of Crowd (UK edition)....1.50
Human League — Open Your Heart (back in stock)....1.10
New Order — Green/Mesh/Cries....1.99
Bush Tetras — Rivals (4-track)....1.99
The Jam — Canadian 5-track 12"....3.99
The Jam — Australian 4-track 12"....4.49

"Export Enquiries Welcome — Telex 367334 Answerback Neon."

POSTAGE RATES: LP's 80p per 12"/1.10 for 2 / 1.35 for 3 / thereafter 25p each. 7" 35p per 7" / 2 for 45p / 3 for 50p / thereafter 15p each. Overseas 7" 1-3 65p; 4-6 £1.25; 7-15 £2.15; 17-34 £2.50; 35-42 £5.75. 12" 1 £1.25; 2-3 £2.15; 4-6 £3.50; 7-9 £5.75; for every 2 after an extra 65p. (Access/Barclaycard/Trustcard accepted.) Double LPs count as 2. Please state alternative if possible. Please allow ten days for cheques to clear
Personal Callers are invited to view the above stock plus much more at the Bullet Warehouse at the above address

LIVE!

ZOUNDS

City Of London Polytechnic

WHAT do you say about a band from *la maison du* Crass, the house that Penny built? Well, comrades, that depends on what they sound like.

Yeah, well, enough of the Polish humour, let's get objective: Zounds don't sound like Crass, they sound like this — fast guitar, pulsebeat bass, great drum sound (Great drum sound? Understatement, mate!) and vocals you can dance to. Squatters with a better class of record collection.

"Hello, good evening and welcome," tee-w-threes singer Reg, "This is what they call show-business ..." Zounds swing into 'War', the shoddier side of showbiz, and then admit their vested interests in CND (commie subversives or middle-class trendies, depending on whether your Union Jack is flown from your roof or tattoed on your arm) by coming clean as 'Dirty Squatters'.

"Dir.T.Squatters — oh my god, they're moving in next door!" sings Reg, who's probably called Pete or John or Garfield or something far more socially ambiguous. *"Dir.T.Squatters!"* sings Reg (who isn't called Josef cos that's the drummer's name) and the Dubious Durlston Dissidents grin outrageously.

"Dir.T.Squatters!" sing all three out-front electric turkeys, strumming vigorously, singing loud over the total guitar (hardcore buzzsaw). The message is in the *moozic* and I think the Highbury Hit Squad, thick as they may be, they got it, y'know.

Reg tries another tack, sounds like Pete Shelley with a chip on his shoulder and grit in his windpipe, slips in some theatrical interruptions and still comes across great.

Zounds play a different kind of pop from the crippled dirge-beat eeked out by boring gets who went to University and are determined to prove it, who write songs inspired by neurotic American acidhead authors, write lyrics with Roget's Thesaurus and then refuse to explain them (preferring their mind-dribble to go unchallenged) ...

Zounds don't even look like that. Josef has the profile of an insect, the frame of a bicycle, and always ends up with his shirt off to prove it. This time he starts off by ending up with his shirt off ... and those drums! They're magnificent. Zounds sound raw and sharp tonight, not as good as they can be but the best sting since the lead line in 'Autonomy'. Down City Of London Polytechnic way tonight, assorted soft-centre punks drafted into cover up the student shortage, the crews got in on some pop classics, like 'This Land', like 'Subvert', like 'Demystification' (cream!) — all snapping guitars and great dancing drums.

Listen, Shelley's found hisself again with the lead line in 'Qu'est-ce que c'est que ca' and Zounds are already there. In the words of our Julie, this music's so good it *hurts.*

Watch the drummer, smell the commitment, sweat and dance — Zounds are painfully good. Stitch that!

X. Moore

HEART OF THE DRUM, PULSE OF THE DANCE

FLIPPER

New York

FLIPPER at the Mudd Club introduce themselves as "another art band". To which I'd reply, as they themselves say in one of their choice lyrics: *"Ha ha ha ha ha ha ha."*

Or, art bands were never like this.

Or, to put it another way, Flipper are the (early) Velvet Underground of the hardcore. They play a loud, loud drone, pumped up with a weighty bass thud, just enough spring in its rhythm to give it some bend. The bass can be a playful rumbling at times. But that guitar drone is as brutal and relentless as anything Cale and Reed ever got up to, and with the volume set at pain level, the thing becomes a maddening, enveloping, all-consuming force. No hiding possible.

The vocals are emphatically sung, not screamed. The lyrics are a sharp, pointed-middle-finger gesture. Or, they are just explosive devices, there because they have to be, like an anarchist's bomb. *"She's a sex bomb, mama, YEAH."* And sometimes the anarchist's abandon and the cynic's laughter come together to make something more memorable, like the chant: *"Life is the only thing worth living for."*

Flipper's songs don't fit the hardcore mode at all. They're long, slow, and obsessive instead of short, fast and packed into intensity. But intensity there is, a gradual and (exploding plastic) inevitable build up of pressure and compulsion. Flipper reflect the purest part of hardcore in spirit and attitude — they aren't going to make it easy for anybody. To appreciate them at all demands the kind of attention and manic involvement that these days only hardcore audiences, and certain "art" audiences, are willing to give.

On record, 'Ha Ha Ha' is a good taste but second single, 'Sex Bomb' on Subterranean is the *real* piece of exploding plastic. Just a manic, sustained psychic scream, to a beat.

Flipper are hardcore by association — it's their reputation, their identification and their following which leads to the Mudd Club invaded by skinheads and mohawk-headed hardcore fans who claimed the stage as their territory from the opening notes, and turned the area in front of the stage into a slam dancing battlefield of pandemonia. The Mudd had never seen anything like it — not even Black Flag provoked anything like this.

They looked angry, or speeding, this gaggle of intense young men, their faces clenched in tension. They took dives off the stage. Sometimes they flew into the crowd feet first, leading with heavy boots. At least one bloodied young man staggered away from the carnage. And while the lead crazies did their dive-bomb leaps off the stage, the mass up front kept surging, pushing and swirling in a dance compelled by that unyielding drone. When the scene wasn't nearing violence it was very exciting.

Flipper generate the kind of inviting dread only a handful of bands — the Cramps, the Fall, Birthday Party and Eight Eyed Spy at their best — could pull off. It takes a sense of theatre, an obsessive dedication to the manufacture of shock waves, a kind of ruthless ability to purge and concentrate and dramatise.

I'll be watching out for them. Through the backdoor of the hardcore scene they've snuck something very weird and disruptive into the discourse that's out there.

Richard Grabel

Hardcore crazies and assorted Flippers

Pic: Vikki Haas

HA!HA!HA!!!

COB RECORDS
— THE WORLD'S MOST COMPLETE RECORD & TAPE SERVICE
1. All Brand New Records & Tapes sold at discount. Regular Special Offer Lists, items from £1.95. Inland and Export Service.
2. Your unwanted good condition LPs, Tapes and Singles bought for cash or part exchanged for **ANY** brand new ones of **YOUR** own choice. Send list to us for official offer.
3. Thousands of Quality Guaranteed Secondhand LPs and Singles — All listed.
Write or phone for Free 25 page catalogue —
COB RECORDS (NX), PORTHMADOG, GWYNEDD, WALES
(0766) 2170/3185
★ ★ SHOPS AT PORTHMADOG, BANGOR, WREXHAM ★ ★

1000's OF LP BARGAINS
Our catalogue offers over 10,000 LPs — Cassettes — Singles
ROCK/POP/NEW WAVE/DISCO/HM/JAZZ/MOR etc
Unrivalled selection of hard to find back catalogue and deleted albums
LPs 50p-£2.95 EACH + VAT
MANY LIMITED EDITIONS ALSO AVAILABLE AT LOWEST PRICES
ALL ALBUMS FULLY GUARANTEED
SEND SAE FOR OUR LATEST CATALOGUE
EXPORT WE OFFER AN UNBEATABLE EXPORT SERVICE TO ANYWHERE IN THE WORLD
SEND FOR OUR EXTENSIVE CATALOGUE LISTING 1000's OF BARGAINS
FREE FROM UK TAX, MANY UNAVAILABLE OUTSIDE OF BRITAIN
GEMA RECORDS
(PO Box 54), CROCKHAMWELL ROAD
WOODLEY, READING, BERKSHIRE, ENGLAND

ISLANDS OF DANCE SUSPENDED ANIMATION

Liverpool

THERE ARE two very important venues in Liverpool these days, both a welcome show of optimism in the face of those self-pitying wretches with little to do except moan about how bad all the clubs are for new groups. Admittedly we're not in a hunky dory situation yet but things are certainly improving.

The two clubs? Well one is the Captain's Cabin, free gigs on Tuesday nights, finishing in time for the last bus/train, cheapish drink, its the best idea in yonks. At the moment the music is rather uninventive reggae or hard core punk, and there's a danger of it becoming as sterile and worthless as the rest. I'm keeping everything crossed that it flourishes, I think it just might.

The other ray of hope comes from the Pyramid Club. Now the furore of Club Zoo being staged there has died down, it's rapidly becoming the most promising dive in town. Two nights a week, up to three local bands are given the chance to show they're something special and some of them are most definitely.

Suspended Animation are unfortunately not one of them. Enjoyable but totally transient, they require a re-think if they're ever going to get any further than a little club in a Liverpool backstreet.

Opening their set with 'Bela Lugosi's Dead' was a bad move. Its a good song but without the theatrics of Paul Morley's favourite mouth, it does tend to, well, drag.

The same was the case with their other cover, that old chestnut 'Transmission'. The guitar seemed totally wrong and the poor Philip Oakey synthesiser player didn't contribute much to it cos he was trying to work out how to turn the darn thing on.

The other songs were slightly more interesting, especially 'In The Dark' and 'Shadows' (twig a central theme here pop pickers?) showing off as they did the singer's fine voice, but behind the echoing, doleful sound there was little real soul or passion. Joy Division were vital not because of their riffs but because of the (revolutionary) spirit that produced them. That's something you can't get by yelling and blustering, so in future, boys, try a little tenderness and you might be on to something.

Island of Dance used to be the yuckily named Change Of Image. The new name is much more suitable, an honest reflection of a subtlety layered sound with the emphasis on shadowy dancetrance rather than wasteful histrionics.

They're not in the spine tingling class yet, and the set certainly had its roundabouts as well as its swings, but on the less cluttered songs Ruth Evison's keyboards and Andy Warren's voice combined well. It is Mike Saunders' guitar work however that provides the group's power, slightly reminiscent of Will Sergeant of the Bunnyboys, jangling and occasionally captivating.

Islands Of Dance are obviously not The Ones yet since I can still rationalise about them. When I like them and I don't *know* why, that's when they'll get their gold stars off me.

The record company executives, ready to whip out their cheque books at the mere sniff of Liverpool's Hippest New Things, don't need to take any action just yet, but give Island Of Dance six months and I reckon everyone will want to know about them.

Paul Mathur

NME CLASSIFIEDS

For further details ring
KARLA FAERBER (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes, specially created to teach ROCK and MODERN LEAD guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on the cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are :—
LEAD GUITAR ☐
RHYTHM GUITAR ☐
BASS GUITAR ☐
by Jack Wilcock
DRUMS ☐
by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:—

Jack Wilcock Teaching Tapes, Dept NME 94, 6 Heaton Close, Newark, Notts NG24 2LE

Name.....
Address.....
.....
.....

As used by Stray Cats, Adam-The Ants etc.
- S/HANDS P/Xs
- PRO REPAIRS
- MAKERS
- FIND/SELL-A-GUITAR SERVICE

ANDY'S
GUITAR AND AMP WORKSHOP
UNTIL XMAS OPEN TILL 7pm AND SUNDAY
27 DENMARK ST., WC2.
01-836-0699
(Also at: 48 High Bridge, Newcastle 0632 327202)
We Get The Best Out Of Any Instrument

Minimum Order only 12 Shirts
100% BRITISH
YOUR EXCLUSIVE DESIGN

PRINTED ON TO SWEATER SHIRTS/SPORTSHIRTS TEE SHIRTS
PERFECTION IN LEISURE WEAR BY Premier
For FREE details
Contact: PREMIER T-SHIRTS, Dept NME Jarrold Way, Bowthorpe, Norwich, Norfolk. NR5 9JD Telephone: Norwich (0603) 745018
100% BRITISH SWEATSHIRTS

FOR SALE

ANNUALS, MAGS. S.A.E. 8 Callow Hill, Brinkworth, Chippenham, Wiltshire.

CALLING ALL GROUPS. DRUM MUFFLERS, fully tested to replace old cushions and blankets. Just place in drum and hear the difference. Send drum size and cheque or P.O. £11.95 + 70p F&P to Hawthorne Supplies, 574 Hessle Road, Hull, Yorks, Tel. 0482 29253.

CLIFF RICHARD large photograph personally signed by Cliff on his last British tour. Collectors item. Offers please. Tel. 0203 70614.

COMPLETE DISCO for sale. Approx. 1,000 records. Too much equipment to list. £850 o.n.o. Phone Swindon 695353 for more details.

DAMNED, NEW ROSE . . . the poster for the single! . . . Gasp! "Young, Hot, Loud 'n' Stiff" promotional poster in glorious monochrome printed on A2 (600 x 440mm) paper. Relive your childhood for only £1.00 each, £2 for 3, £3 for 5 inclusive of P&P in tubes. Only a finite number available — Write to . . . D. Cheema, 219 Holly Lane, Erdington, Birmingham, B24 9LE . . . An important, unique, sociological . . . Blah . . Blah . . Blah . . . .

JOY DIVISION printed lyric book, complete words Ideal for Living — still £1.00 cash or blank P.O. Dept. J. D. 11 Downside Road, Sutton, Surrey.

MARC BOLAN / T Rex — five scrapbooks (including some rare promo material). Tel: 0977 45773.

N.M.E.'s 1975 to now! Offers! Bathgate 52529.

N.M.E.s 1979-1981: 110 issues. 8 Laxey Road, Horfield, Bristol.

OZ'S, IT'S, Let it Rock, ZigZag, Frenz, Dark Star's, large set sale list. Prices from 50p. Large S.A.E. 30 Tivoli Park Avenue, Margate, Kent.

ROCK BOOKS: Top new books on The Jam, Rush, Police, Motorhead, Meatloaf, Queen, Genesis, Led Zeppelin, Whitesnake, The Who, Heavy Metal A-Z. Send S.A.E. for catalogue to: Shooting Star, P.O. Box 48, London N6 5RU.

SIXTIES UNDERGROUND magazines. International Times, Oz, ZigZag, Friends, lots more. S.A.E. list. 14 Northfold Road, Knighton, Leicester.

SOUND NOT to be missed. Stereo disco with lights. TUAC mixer Twinned Speakered Cabinets Quad 303, 5 Channel light show with 2 projectors. Sensible offers only. Phone 985 3800 after 2 p.m.

STEREO DISCO units. Twin BSR decks, two speakers, microphone. Limited amount, £110.00 each + V.A.T. 01-478 2159.

'STORY OF Pop' — complete set of 40 editions. Offers. Tel: Graham on 0977 45773.

SUBSCRIBE TO N.M.E. The next 52 issues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $79 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London, SE1 9LS. Cheque payable to IPC Magazines Ltd.

30-PAGE Rock Catalogue. Free. Send large S.A.E. Harlequin, 68 St. Petersgate, Stockport.

WANTED

BOWIE / BLONDIE record promotion posters. Quote price. Last, 8 Mill Hill Road, Norwich, NR2 3DP.

MUSIC PAPERS "Crossways", Milland Road,, Milland, Liphook, Hants.

OLD SHEET music wanted. 1840 - 1940. English or American. 'Mark', 01-435 3251 (evenings). 34B Willow Road, London NW3 1TN.

RECORDING STUDIOS

PORTSMOUTH 8–TRACK. Toucan Studios, £6.00 per hour. Wednesday and Thursdays 10 hour day £45.00. VAT extra. Hayling Island (07016) 67734.

RECORDS FOR SALE

ALBUM HIRE S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

ALL ALBUMS, cassettes, singles accepted. Top prices. S.A.E. for quote. Rip-Off Records, Warndriw Cottage, Lampeter, Dyfed.

BIRMINGHAM RECORD Fair at Y.M.C.A. Hall, 300 Reservoir Road, Erdington. (Tel. 021-373 1937). Sunday, April 18th, 11.00 a.m.-4.00 p.m. 50p. Early admission 10.00 a.m. £1. Stall enquiries (0272) 558114 day, (027580) 2398 evenings.

BIRMINGHAM RECORDS Fair — Easter Monday, April 12th. Central Hall, Corporation Street, Birmingham (11 a.m.-5 p.m.) Admission 40p (10.a.m. £1.00).

BOWIE, JOY DIVISION, etc. rarities, S.A.E. 14 Peterborough Street, Manchester, M18 8TF. Alan.

BOWIE SALE. Send for list. Box No. 4487.

BOWIE SALE. Send wants and price to 33A Boutport Street, Barnstaple, North Devon.

BRISTOL RECORD Fair at 'Yesterdays', King Street, Bristol. Sunday, April 4th. 11.00 am — 5.00 pm. 50p. Early admission 10.00 am £1.00. Stall enquiries (0272) 558114 day , (027580) 2398 evenings.

CHEAP SINGLES. Thousands available, oldies and recent hits. Send large S.A.E. Gemini, P.O. Box 11, Market Place, Boston, Lincs.

COSTELLO SALE. S.A.E. for list to Tony Carroll, 7 London Road, Luton.

CURE 'BOYS don't Cry' pic sleeve. £2.00 each. P.O.'s/cheques payable to F. Malone, 32 Melrose Gdns, London, W.6.

DELETED L.P.'s/ singles our speciality. S.A.E. for details to Skeleton Records, P.O. Box 4, 94 Argyle Street, Birkenhead, Merseyside.

DYLAN, APPLE test pressing album 'Nashville'. Offers. Box No. 4484.

FREE!! LISTS of collectors/ex-chart singles, E.P.'s & L.P.'s Large S.A.E. to Record Revival, (Dept. 4), P.O. Box 165 Reepham, Norwich, Norfolk, NR10 4NF.

JAM RARITIES. S.A.E, 5 Hedgemans Way, Dagenham, Essex.

J. DIVISIION! D. Kennedys! Rare L.P.'s. 0484 37203.

LEEDS RECORD Fair. Saturday, April 10th, 10 am-5pm. Grand Theatre, Briggate. Ring Leeds 687572.

LINCOLN RECORDS Fair — Saturday, April 3rd. Broadgate Drill Hall, Lincoln. 11am-5pm. Admission 40p. 1,000's of records. Details (021) 551 1110.

LIVE BRUCE Springsteen rarity. 731 4500.

L.P. HIRE S.A.E. details. W. & W., 10 Merton Road, Princes Risborough, Bucks, HP17 0DR.

MEDWAY RECORD FAIR, Sunday, 4th April. Rainham Mark Social Club, Rainham. 12.00-4.30. 50p.

NORWICH RECORD Fair, Saturday, 3rd April. Lads Club, King Street. 11 a.m. – 4.30 p.m. Admission 40p. (10 a.m. — £1.00).

OMD, BUSH rarities. Offers. 0743 64352 (Sue).

PRE-1969 singles. R & B, pop. S.A.E. for list. 28 Studley Grange Road, London, W.7.

RARE 60's/70's L.P.'s, 50's/60's singles, April lists available. S.A.E. Scorpion Records, 110 Oxford Road, High Wycombe, Bucks. State which list wanted.

ROXY RARITIES. Two albums for sale. Price negotiable. Ian Crockett, 8 Fir Tree Close, Hemel Hempstead.

SLOUGH RECORD Fair, Saturday, 3rd April. St. Mary's Hall, Herchel Street. 12-4. 30p entry.

SPECIAL IMPORT Records: Marc Bolan 'Where's The Champagne?' interview pic disc £6.50, The Who 'Hooligans' double including 'Join Together' £10.74, Human League 'Sound of the Crowd' Canadian 12" E.P. £5.20, Peter Gabriel 'I Don't Remember' 12" E.P. £5.20, The Jam 'Absolute Beginners' Canadian 12" E.P. £5.20, T Rex 'Get it On'/'Hot Love' German 7" PS £2.60. Prices include P&P. Shooting Star, P.O. Box 48, London N6 5RU.

RECORDS FOR SALE

SOMETHING OLD Something New, 126 Magdalen Street, Norwich. Shop with all types of music. Call and see us or send S.A.E. for large list.

SPRINGSTEEN, DYLAN, Clapton, Morrison, Bonds, etc. Rare recordings. S.A.E. A. Frost, 195 Green Lane, Ilford, Essex.

STONES RECORDS. 0670 817073.

SYD BARRETT rarities. S.A.E. to:— M. J. Williamson, 10 Abbotsford Crescent, Edinburgh 10.

THOUSANDS SECONDHAND L.P.'s/singles/cassettes, all types. Send 15½p stamp for **FREE** 36-page April catalogue. Overseas enquiries welcome. Stop, Look & Listen, Hayle, Cornwall.

TYNESIDE RECORD Fair, April 3rd, 11 am. Durant Hall, Ellison Place, Newcastle-upon-Tyne: Don't miss it.

10,000 SINGLES, L.P.'s. Free catalogue. Large S.A.E. to 4 Hampden Road, Caversham, Reading.

RECORDS WANTED

ABSOLUTELY ALL your L.P.'s, tapes (pre-recorded or blank), singles, rarities, videocassettes bought for 1p — £2.50 (or more) cash or exchange value. **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London, W11. (01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (none returned once sent — S.A.E. + list for estimate if required).

BEATLES L.P.s, 45's, Apple records; books, magazines. Good prices. Hemel Hempstead 215808.

FILMSTARS SINGLES: "Here in L.A.", "The Greatest Story Ever Told". Phone 01-600 6020 ext. 247 (week daytimes only).

LED ZEPPELIN. Destroyer, Europe 80 bootlegs. Box No. 4481.

TOP PRICES paid for L.P.'s/cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

INSTRUMENTS FOR SALE

ARIA ELECTRIC YS500B, Ruby red + h/case £130.00, Raven Rebel 50w amp 4 chs. £70.00, New 4×12 260W cabinet, metal corners, in-built handles, casters £160.00, New Ibanez flanger £40.00. Chris — 061-747 4949.

EMT 140 ST Echo Plate £2,300 o.n.o. MCI ¼" 2 track tape recorder £2,500 o.n.o. Delivery can be arranged. Phone Norma 439 8451 (11 a.m.–6.30 p.m.).

FREE MAIL Order catalogue. Listing over 1,200 guitars, amps, combos, effects, P.A.'s, mixers, microphones, keyboards. All items sent free carriage. J.S.G. Music, 104/106 Main Street, Bingley, West Yorkshire. Tel (0274) 568843-564389.

WESTBURY STANDARD, immaculate condition. Must sell. £80.00 ono. 444 6009.

FREE RADIO

RADIO NEWS International — Free Radio's best monthly. S.A.E. 243 Regent Street, London, W1R 8PN.

PERSONAL

ARMY/FORCES guys sought for lasting penfriends by sincere Midlands guy, 24 into music. Box No. 4480.

BUZZCOCKS, K. JOKE, Wire? Gay? Box. 4488.

DOUGIE CHEAPE VERY Dangerous. I'm sure you'll agree, see you soon. Luv Gas and Cath. ×××.

HAPPY 23rd BIRTHDAY TONE. All my love and kisses (and all the other bits too). — Niks ××××.

HORACE WIMP (17) seeks sweet talkin' woman. Looks unimportant. Box No. 4483.

INTERNATIONAL PENFRIENDS. 7 Springfield Road, Darlington, Durham. Available Worldwide, any age. Send S.A.E. for details.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

JIM HAYNES late of Drury Lane Art's Lab 1969, please contact Dave, 315 John Nash Crescent, Hulme, Manchester.

LONELY BLONDE 18, wants friends both sexes living Withington area Manchester. Box No. 4486.

MODETTE WANTS mods write/meet. Box No. 4485.

PENFIRENDS / INTRODUCTIONS/ Exciting Brochure/Membership — free. S.A.E.:— Colins Correspondence Club, (N/M/E), The Dower House, Sizewell, Leiston, Suffolk).

PENPAL MAG: Send stamp for approval copy. **MATCHMAKER,** 1-7 Wigan Lane (A.25), Chorley, Lancs.

WORLDWIDE PENFRIEND Service. S.A.E. Details. I.P.C.N., 39A Hatherleigh Road, Ruislip Manor, Middlesex.

YOUNG MALE wants similar penfriends. Many interests. Box No. 4489.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time/part-time. Experience unnecessary. Read "Music Employment Guide" £1.20; "Careers in Radio" £1.50; "British Music Index" (over 1,700 employers addresses) £1.50. All three £3.40. Hamilton House, Publishing, Creaton, Northampton.

JOBS ABROAD AND WORKING HOLIDAYS. Unemployed? Tired of boring routine? This guide is packed with up-to-date information covering 36 countries. Sections include Business and Industrial, Secretarial, Hotel Staff, Work Camps, Kibbutz, Au Pairs, Domestics, Nannies, Fruit Picking, Outdoor Conservation, Couriers, Teaching, Christian Aid, etc. Over 200 useful addresses many offering dozens of jobs in various countries. Most jobs require no experience and will suit male or female. This is your opportunity to start an exciting new life! Send £1.95 (satisfaction or money back). **PEEWHITE** (G7), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS AND CAREERS AT SEA. High paid work for inexperienced men/women on Passenger Liners, oil and Gas Rigs, etc. Over 500 Valuable addresses including a list of over 200 potentially labour hungry employers. Two comprehensive guides £3.00 (satisfaction or money back). Peewhite, (J9), 12 Hartington Road, Twickenham, TW1 3EN.

MUSICIANS WANTED

MUSICIANS
NME outsells *Melody Maker* by about 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jan - Jun 1981)

BASS FOR sixties style band into Who, Kinks, blues, etc. Experience if possible. Phone Chris 01-866 3584. N.W. London.

BASS PLAYER wanted 16 to 19 for 3-piece band. No pros. 01-981 6794 after 5.

DRUMMER SEEKS musicians to form band. Likes include Gang of Four, Comsat Angels. Practice facilities available. Phone Andy, Staines 55893.

DRUMMER WANTED for band playing music with various influences. East London area. Phone Jon 539 4227.

GROOVY DRUMMER, bassist, guitarist & brass wanted for Pigbag/Jacksons outfit. Originally essential virtuosity optional — Jeanine 262 4829.

GUITARIST WANTED 16—21 by Birmingham band into Killing Joke, Bauhaus, etc. Enthusiastic, dedicated. 444 2777.

LYRICIST WANTS tunesmiths to rehearse and record pop songs. Bassist, drummer, keyboards, guitarist. Birmingham only. 021-632 5247.

MODERN DRUMMER URGENTLY NEEDED. Experience, ideas, intuition, commitment essential. Deal waiting. If you exist, ring 0795 582253 (Kent).

SYNTH PLAYER wanted with ideas for ultra modern South London band. Own rehearsal studio. Scott 684 9223.

"THE MAN from Uncle" require young brassists, drummer, guitarist. 01-274 8357.

UNSIGNED ROCK groups/Artists with material in the can (masters or pro demos) required for American television programme. Send cassette copy to: K.L.T.V. Productions, Suite 34, 26 Charing Cross Road, London WC2.

WE NEED a synthesiser and player. Must be good — but no Gary Numans! All over London. Box No 4478.

FAN CLUBS

BOWIE FRIENDS, the only official fan club. Send S.A.E. for details to 199 Queen's Crescent, London NW5.

GENESIS INFORMATION — Official Club, t-shirts, books, etc. Send S.A.E. to Genesis Information, P.O. Box 107, London N6 5RU.

U2 OFFICIAL Info Service — Send S.A.E. for details to: U2 Info Service, P.O. Box 48, London N6 5RU.

SPECIAL NOTICES

PINS! A-GO-GO. Fab!

WANTED: ALTERNATIVE artists, writers, graphics, comics, musicians, customers. Gen magazine, outlet for originality, newsletter? S.A.E. — Ed Hillyer, 13 Freshfield Drive, Southgate, London N14 4QW.

SOUND EQUIPMENT

AUDIO LIGHTING Services. 01-554 2879.

COMPLETE 16-track private studio equipment for sale. 01-857 8956 evenings.

MUSICAL SERVICES

ABOUT 100 bands, groups, discotheques! Keenest prices! London's leading entertainment agency. — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London, W.4.

MANAGER REQUIRED for Birmingham band. Tapes available, information. 021-444 6722.

R+H RECORD gigs + functions best! Live stereo recordings, service by pro's. Rates subject to distance. R+H on 251 6037 Richards 485 8595 Hunt 272 0784 (evenings).

Magic Bus THE MOST ADVANCED NETWORK OF BUSES IN EUROPE

	single	return
• BARCELONA	£33	£62
• AMSTERDAM (daily) including Rotterdam and The Hague	£15	£28
• DUBLIN (Busaras)		£27
• MUNICH	£30	£56
• PARIS (daily)	£14.50	£26
• ATHENS	from - £45	£79
• BRUSSELS	£13.50	£24.50
• COPENHAGEN	£34	£62
HAMBURG	£27	£49
MOROCCO	from - £56	

For more information call 01-8367799 and to book call into our office at 67-69 New Oxford Street, London W.C.1
*Other Magic Bus Offices

THE CLASSIFIEDS ORDER FORM

RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS, PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....
.....
DAYTIME PHONE NO .....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £.....
Post to: NME CLASSIFIEDS ROOM 2535, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS

HEADING:				

NME CLASSIFIEDS

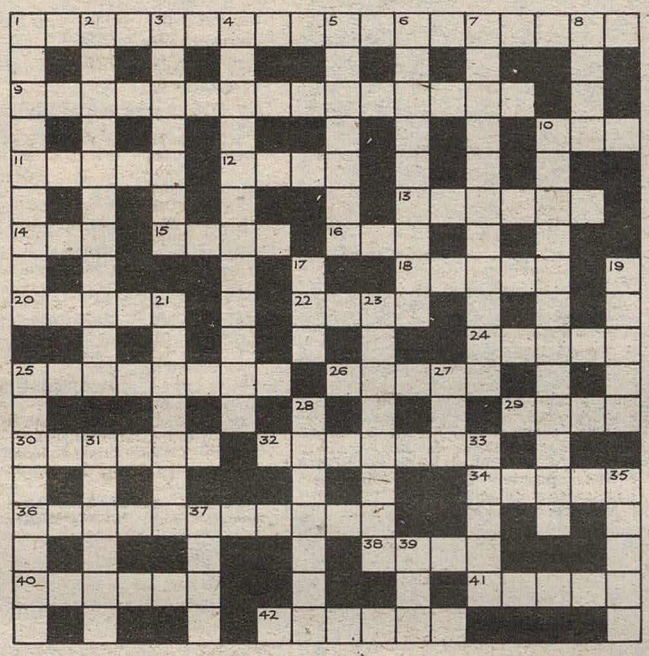
If you are a private advertiser and live or work in London you can now place your New Musical Express classifieds by going to:

PRICE BUSTER RECORDS
50 Rupert Street, London W1
Open Mon-Sat 10 am-11 pm
Sun 11 am-11 pm
You can also buy records there at amazing prices!
Advertisements must be placed at Pricebuster by midday Friday to appear the following week.

WIMBLEDON THEATRE
Available for Rehearsals
April 26 to Aug 22
Stage size 34' x 40'
Special power supplies of up to 300 amps, 3 phase.
Tel 01-543 4549

MOTOR INSURANCE
Special rates for Drivers
★ **UNDER 25**
★ **WITH ACCIDENT / CONVICTION RECORD**
Ring **01-520 2642**
APEX INSURANCE BROKERS LTD
59 Hoe Street
Walthamstow
E17 4SA

NME X-Press Word



ACROSS

1 Maximum Joy at Celtic's home ground (5-3-5-5)
9 *"Is that Jimmy's ring you're wearing?"* — spoken line from which three-times over hit? (6-2-3-4)
10 Livvy's man in 1977 (3)
11 They scored with Co-Co . . . (5)
12 . . . and Hot Chocolate scored with her (4)
13 + 17D + 35D Covered by both David Cassidy and Barry Manilow (1-5-3-5)
14 How long before this band is forgotten? (3)
15 Human League throw out a challenge (4)
16 Pluto Shovington's first — from a second attempt (3)
18 Let on, perhaps, that he used to be Reggie (5)
20 + 42 Cerrone's biggie, with backing vocals by David Bellamy? (5-6)
22 Peter Frampton's band before Humble Pie (4)
24 Track from Blondie's 'Plastic Letters' . . . (2-2-1)
25 . . . and a track / hit single from 'Eat To The Beat' (8)
26 With the Poison Girls they've brought about a bloody revolution (5)
29 Pursued by a flock of seagulls — from a middle east country? (1-3)
30 The fruity one from Soft Cell (6)
32 No duff album from Quincy Jones (3-4)
34 Paul, whose first hit was in 1959, then had to wait 19 years for his second big hit (5)
36 U.S singer / songwriter whose albums included 'Mud Slide Slim' (5-6)
38 see 19D.
40 At the same time as this Bowie hit, the Stranglers were saying 'no more' (6)
41 He's a pain in the arse for bees who can't stand his humming (5)

DOWN

1 Mad birds with the revolutionary spirit (4-5)
2 Anti Nowhere League number . . . didn't these lads ever hear of Woodstock? (1-4-6)
3 Alice Cooper for president! (7)
4 John Foxx's automatic hit (2-3-7)
5 They got a hit when it came to the crunch (3-4)
6 Punk's not dead with this lot around (9)
7 *"All I want is a room with a view"* — opening line from which 1978 single? (7-4)
8 Quite rightly this Gibson Brothers single was on Island (4)
10 Kate Bush desiring some restful body contact (3-2-4-3)
17 see 13A
19 + 38A Nothing to declare from Shakin Stevens? (5-4)
21 Moaners perhaps (7)
23 Sympathy for their one hit in 1970 (4-4)
25 Expensive toilet song for Status Quo (4-4)
27 Abba's dots and dashes message (1-1-1)
28 They gave us High Rise living — what! In the shed? (7)
31 New version but a hit for the second time in a year (6)
33 One of the all-time discumknockerating singles by jove — or rather by Ken Dodd (5)
35 see 13A.
37 One of Bob Marley's original Wailers (4)
39 Whose Kid? — You just might see me cry (3)

LAST WEEK'S ANSWERS

ACROSS: 1 'Pelican West'; 6 Pop; 8 See 3 down; 10 'Sheep'; 12 Rod; 13 See 19 across; 14 Rebels; 17 Album; 19 and 13 'Heckle, Jive'; 20 Nice; 21 'Tin'; 22 REO; 23 Alda; 27 Martin Fry; 29 'I go to'; 32 Reed; 33 *'Baal'*; 34 'Still'; 35 and 1 down Genesis P Orridge; 36 See 14 down.

DOWN: 1 See 35 across; 2 Lead (belly); 3 and 8 across Cardiac Arrests; 4 Wet; 5 Tis; 6 PYE; 7 'Pope's Blood'; 9 Steal; 11 Hub(cap); 14 and 36 across 'Running on Empty'; 15 EMI; 16 Everly; 18 Let; 19 *Halloween*; 24 Amon; 25 Orleans; 26 Rip, Rig; 28 Rhythm; 30 Cleo; 31 Play.

ESPECIALLY DESIGNED AND COMMISSIONED BY *BIG BOP BAGELS* LTD
. . . NME PRESENTS . . .

THIS WEEK'S NEXT WEEK LOX!!!

A consummate confectionary plum full of the tastiest London's lower West Side has to offer. Our company has been tending to the spicy preservation of this family recipe for 30 years (and a week or two), keeping up with micro-wave technology at the same time doffing a respectful ladle to tradition. Next week's menu includes:

PASTRY FROM MIDDLE AMERICA — as our own little Egon Ronay Gavin Martini roams across the Sierre Madre of Yankee Punk Rock (hard crust) turned Nationwide commercial idol **JOAN JETT**, investigating just what Faustian deal has rocketed dog to demi God.

Snobbish Master Chef A. Drian T'hrills cleaves his usual exotic fare, and samples the motorway route to Hertfordshire, where the **MARINE GIRLS** independent bar and cafe specialises in a fishy platter of fun.

In our **MOVIE** section, the French Director of soon-to-open Stone Age fantasy *Quest For Fire* reveals his kooky book secrets. Our **VIDEO** lounge is back in use. Our **ALBUMS** section plays host to a new French delicacy la Honeymoon Killers, and some tramp we pulled in off the street has been conned off to the wastes of Glasgow, where **SPANDAU BALLET** hold court in a *patisserie* of no small repute.

MMMmmm, it's tasty! It's FOUR STAR! It's still 30p. EAT TO THE BEAT. NME ON A PLATE.

VIDEO

BOWIE VIDEOS WANTED. Top price paid. Phone Frank — 0724 66451.
SPRINGSTEEN, U2, Police, Jam, Banshees, Beat, Undertones, VHS. S.A.E. Box No. 4482.
STONES, DYLAN, Pistols, N. Order, etc. Box No. 4341.
VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

TUITION

SYNTHESISER TUITION. Beginners, advanced. 947 0454.
VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.

TALENT SEARCH
New bands sought by International Label
Send Demo:—
Harley Promotions
102 Blandford St, London W1
Tel 01-486 4273 ext 10

THE NAME OF THIS BAND IS

TALKING HEADS

LIVE 2 LP SET (1977-1981)
SRK 23590
ALSO AVAILABLE ON CASSETTE SRC 23590
Distributed by WEA Records Limited A Warner Communications Company
SIRE

Above: the new look Steve Strange? *Pic courtesy National Portrait Gallery*

Metaphysical Bag

annotated by the Genius of early 17th Century English verse

IL PENSEROSO

What has happened to the record buying public of Great Britain? This little island produces the best pop and rock music in the world but to look at the top end of the charts you would hardly think so.

The last number one — a manufactured group of wimps singing a dreadful 20 year-old song about jungles and sleeping lions. Wow!

The current number one — a group of middle aged teenagers performing fire eating tricks whilst singing a song that sounds like a cross between 'Auld Land Syne' and 'The Carnival Is Over'. Wow!

The next number one? — a middle aged Spaniard singing in pidgin English. Wow!

Whatever happened to street credibility?

The fully-furnished dustbin, London NW6.

It is the fair acceptance, Sir, creates the entertainment perfect — Ben Jonson.

THE MAD MAID'S SONG

In reply to Captain Hardass *(March 20)* I would like to suggest that if he doubts my ability to play smooth, cool tones he might like to acquaint his face with the butt end of my trumpet case!

Melanie Milburn.

PS As regards Mark Cordery — if he is an exception to the case of most *NME* writers who find communication with the "real world" and therefore friendships impossible due to the obscure nature of their language, I say that is his business. Anyway, who wants to be friends with an *NME* journalist?

I prithee send me back my heart, since I cannot have thine: for if from yours you will not part, why then shouldst thou have mine? — Sir John Suckling.

DELIGHT IN DISORDER

Well, well, well. Joe Strummer tells the young people of Britain to riot again. Will he come and join in I ask myself.

Joe Strummer seems to be under the influence that everybody involved in the 1981 riots were doing it to make some sort of political statement towards the government.

I was in Moss Side when it went off and more than a few people seemed more concerned with what they could loot rather than what political statements they were making. But that's besides the point.

It seemed that from the interview Joe Strummer — who seems to be more out of the country than in — doesn't really know what's going on in this country. I believe the real reason Joe Strummer wants the rioting to start up again is so he from Australia, or God knows where he is, can say "I told them to riot, it was my idea". And set himself up as a self appointed leader of Britain's angry youth.

When and if riots do sweep the country in the near future, Joe Strummer will be sitting safe and sound somewhere. He won't be getting kicked for everything, he won't face a prison sentence.

We don't need you Joe Strummer to tell us when to riot or when to emigrate. Don't talk about things you can't hope to understand.

P. A. Smith, Stretford, Manchester.

'Tis madness to resist or blame the force of angry Heaven's flame; and, if we would speak true, much to the man is due — Andrew Marvell.

AGAINST FRUITION

I notice than on page eight of your March 13 issue, you give some considerable amount of coverage to the community radio pressure group London Open Radio.

Those of us working in *real* radio have a difficult enough time as it is, without these idiots sticking in their two-penn'orth. They don't appear to realise that radio's principal purpose is to entertain the urge for self exposure of the programme maker. Open access radio is to all intents and purposes unlistenable, because it's mostly people who don't know what they're doing — people who don't know what good radio sounds like — unloading over the air what they think the listener ought to hear, instead of what the listener wants to hear. The so called versatility and variety of their programming comes from not having a clue what they really want to do, and so just sticking on anything that appeals to them. Not, you will note, to the listener.

I know that the armchair radicals who support this kind of thing will think it terribly unfair, but it only makes sense if access to the air is not expanded but limited; limited to those who have some talent and ability at broadcast presentation and production. You would agree, would you not, that what makes a good single is the ability of the artist to perform competently. And that it's not a good idea to record people who are no good at playing or singing, because it's not very entertaining to listen to the end result, unless of course you have a particularly warped or insensitive sense of humour. Then why let people of the equivalent level of broadcasting competence on the air?

Only by absorbing the new talent into the existing forms of radio can the state of broadcast in the UK be improved. Please, give those of us who work extremely hard in conventional radio a break and avoid giving any more publicity to that segment of the — in their case alleged — broadcasting industry which is more concerned with ideology than actually entertaining the listener. We know our methods are successful; initial soundings would suggest that open access radio is the proverbial wooden turkey from the outset. Not least because even this government — and indeed any other — has sufficient suss to realise that open access radio is a dead duck, and will never legalise anything like it.

Jim Hawkins, freelance broadcaster, Rock Show presenter, Mercia Sound, Warwicks.

Is there in truth no beauty? Is all good structure in a winding stair? May no lines pass, except they do their duty not to a true, but painted chair? — George Herbert.

L'ALLEGRO

Why is it that you always have to attach things intellectual to bands like A Certain Radio, 23 Skidoo, and especially bands that didn't really try to be intellectual like Joy Division? It's crazy enough taking any form of pop culture very seriously, but it's a bit much when you can't make head nor tail of what the reviewer's going on about.

Bands who have tried to be philosophical have, by and large, simply gleaned ideas from trendy texts which they happen to pick up. They haven't really got anything to say, and who's going to listen to them anyway? I must admit, though, what I can understand — about 70% — is quite fun, so I don't really object.

Another thing that would suggest that you take it all too seriously is your bias against bands who are not particularly fashionable but are not far removed from the bands you do support — how about the last Rush LP for instance? I don't discriminate and neither, it seems, do the writers on *Sounds*, which, although a totally inferior paper, has succeeded where you have failed as far as readership goes.

Gavin Hadland, Harlow, Essex.

Re Mr Chris Gibbs' letter of March 27. I buy *Sounds* and *NME* every week because I find neither paper covers everything. I am interested in in current rock music. Mr Gibbs thinks Rush are "unmusical irrelevant creeps". Fair enough. I saw Rush at Wembley last November and thought they were brilliant. I also saw Pere Ubu at good ol' North London Poly last February and thought they were excellent, though not as good as in Liverpool two years previously. Can the two totally different types of music be liked by two music papers? Evidently not. *NME* rarely, if ever, reviews heavy metal albums, gigs etc and when it does it's a disparaging put down, *Sounds* meanwhile grabs hold of every trend, flogs it to death and then tries to kill it (?). Hence the need for at least two different outlooks, which from buying both comics is what (I think) I get.

It's narrow minded bigots like Mr Gibbs who produce garbage like last week's contribution who cause rifts in music. Perhaps if he ceased slagging off things he can't/won't like or understand, then we can all live happily ever after.

Andy Rayner, Halifax, West Yorkshire.

They also serve who only stand and wait — John Milton.

THE PILGRIMAGE

Although Barney Hoskyns made some perceptive comments about The Jam in his review of the Fair Deal gig, most of what he said was unintelligent crap.

Firstly, I am not 1) disaffected; 2) non aligned; 3) a nobody; 4) a sheep; 5) extremely conservative. Secondly, what does Hoskyns think he's about when he expects that because it's Brixton that the place should be full of "non whites". Doesn't he realise that The Jam are not very representative of "non white" music and culture? Should they change to please all of the people? No. Should Black Uhuru change their music? No. If it is any comfort to him, I saw The Jam the next evening at the Alexandra Pavilion and saw plenty of "non whites". Okay, it's not very much, but what does he want? "Non whites" being forced to see essentially white culture bands just to satisfy the need for racial equality? Barney Hoskyns, think before you make crass, unfounded statements.

Phil Hendry, Bracknell, Berks.

If Barney Hoskyns' Jam review was a serious attempt at authoritative and informative journalism then Mary Whitehouse is a lecherous brothel keeper. *NME* RIP.

Blood Outraged, Northampton.

Thanks for such a wonderful review of The Jam gig. It's just that some of us disaffected, non aligned nobodies who flock like sheep to see The Jam and who blindly buy their records like lemmings jumping over a cliff actually enjoy listening to 'The Gift'.

Possessed football supporters that we are, we don't see anything wrong in chanting for encores and enjoying ourselves at gigs.

Yes, although we are but a crowd of prospective sweaters, leg warmers, under garments and socks who had the misfortune to be born white (I'm sure there must be a few black sheep in the family, though, Barney), we actually like The Jam, find them trustworthy and inspiring. They are certainly good enough for me Barney.

"... and what you give is what you get."

Robert Hutton, Bathgate, W Lothian.

At last a Jam backlash. Barney Hoskyns' dissection was just what it needed. To see Paul Weller set up as a God (a thing he neither deserves nor wants) reminds me of the days when Genesis won the poll every year (What? They still do in *MM*?). I like The Jam, but they are not good enough to win a poll on the showing of two (average) singles, sounds like blind faith to me, bigoted and narrow minded fans — the sort The Jam were fighting as far back as '77. This isn't right.

And when they start fumbling with music they don't understand and which is beyond their (drummer's) limits, then it's not just sad, it's sick.

I expect you have had letters saying that The Jam rule and Hoskyns and Lock are mad. Ignore them, they don't understand.

Kev Fitzmaurice.

I've never bloody heard of Barney the Berk Hoskyns, and unfortunately read his review of The Jam's gig.

If this bloke wants to rave on and on about his own opinions of the same why doesn't he join a commune or something? I thought the point of having a live section in *NME* was to know how well the gig went, what songs they played, etc. I don't want to know about Barney the Berk's bloody opinions.

A Barney the Berk Hater, Borehamwood, Herts.

I thought I would drop you a line on your Jam review by Barney Hoskyns. I thought it was one of your best reviews for a long time.

Ian Suttle, Burley in Wharfedale, Ilkley, Yorks.

All which I meant to praise, and yet I would; but leave, because I cannot as I should — Ben Jonson.

THAT WOMEN ARE BUT MEN'S SHADOWS

M Dawson of Edgbaston, Birmingham (Gasbag March 20) is a prat. "Take off your clothes in private" can only be interpreted as a *command*. It's hardly a compliment to a woman or a man. There's no such thing as a bull elephant and I doubt that all the women and *men* in the feminist movement wear boiler suits and tool kits or are jealous of the "dolly birds" on *TOTP*. I think M Dawson should just crawl back into the woodwork and stay there. She/he/it should stick to writing for the *National Lampoon* (whatever that is) 'cos her/his/its exaggerated rantings are neither valid not humorous.

Jane O'Byrne, Derby.

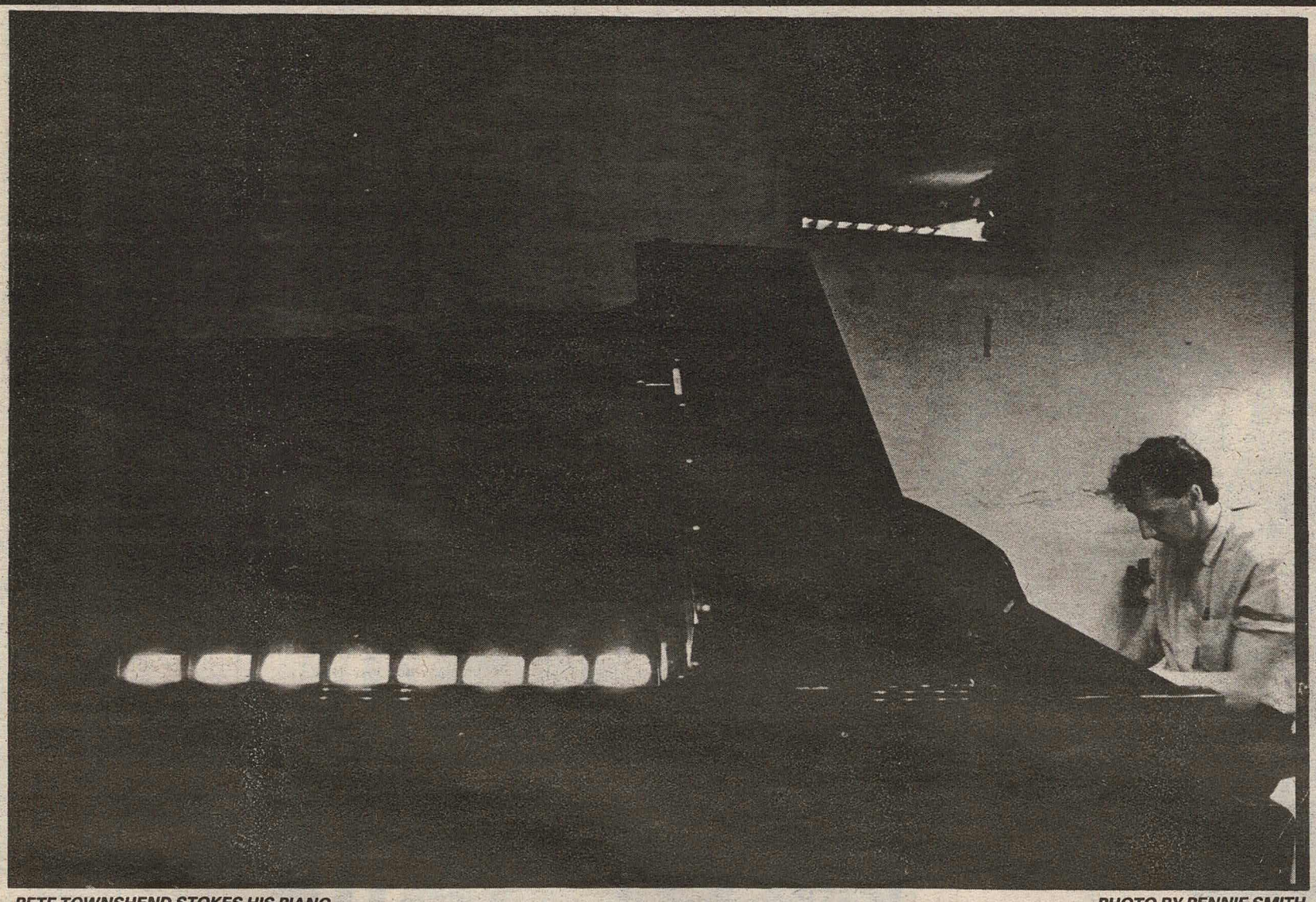
M Dawson does not seem to realise just what he is criticising. Modern feminism is not "bile spewing bearded circus ladies" — what a narrow minded and sadly mistaken person M must be. Contemporary feminism consists largely of women — genuine, feminine, broad minded women — working within society to attain the success which, thanks to the more "militant" feminists of history, is now within our reach. The ridiculous flotsam of the "burn the bra" syndrome has been swept away, and the more significant, if slow, advances towards acceptance of equality is well under way. It may surprise M to learn that feminism is not the renunciation of womanhood, but simply the request that it should be considered as equal in validity to manhood.

Of course "take off your clothes in *private*" is a compliment, and probably a sincere one at that, which is precisely why "dolly birds" on programmes such as *TOTP* are abusing this principle by disrobing in *public*. Perhaps J Geils is trying to point this out? In which case M Dawson's support for both the song and the dancers on *TOTP* is a hopeless contradiction — isn't it?

Anita, Brighouse, West Yorkshire.

The new philosophy calls all in doubt, the element of fire is quite put out — John Donne.

Quill your fill to us at GASBAG, NME, 5-7 Carnaby Street, London W1V 1PG.



PETE TOWNSHEND STOKES HIS PIANO *PHOTO BY PENNIE SMITH*

UPON MY LADY CARLISLE WALKING IN HAMPTON COURT GARDEN

An additional and useful bowling variation, particularly for fast and medium pace bowlers, is the "Yorker", which is a term given to a delivery pitched right on the bowling crease and directed directly at the stumps.

The yorker is a difficult ball for any batsman to play, especially when he has not settled down at the commencement of his innings and there is a tendency to hit over the top of the ball.

Also, it is a good ball for any bowler to introduce occasionally, but confidence and care are needed as much skill is required in the control and accuracy of the delivery. Otherwise, should the ball be pitched a little short of the crease, a half volley will result, or if over pitched, a full toss is a present to the batsman, and a boundary added to his score.

The actual bowling of a yorker must not be confused with the making of a yorker by a batsman who, by faulty judgement of the flight or pace of the ball, has moved out of his crease expecting the delivery to be a half volley or a full toss, only to find he has created a yorker for himself, plays over the top of the ball and is bowled.

Dennis Lillee c/o Australian Dressing Room, Melbourne Cricket Ground, Melbourne.

Though seas and land be 'twixt us both, our faith and troth, like separated souls, all time and space controls — Richard Lovelace.

THE SCRUTINY

First I read *T-zers*, then the letters page. *Don't Touch That Dial* usually offers something interesting. The *Live* reviews are always worth inspection. *Silver Screen* makes a pleasant change and the *Nationwide Gig Guide* is an absolute must. Then I read the Record News, then the *Tour News*, the *Singles* and *Albums* reviews, *Dangerous Visions, Plutonium Blondes* and finally a great favourite of mine *Portrait Of The Artist As A Consumer*. I then replace the *NME* back on the magazine stand and go home.

Paddy Honk, Oldham.

Only a little more I have to write, then I'll give o'er and bid the world good-night — Robert Herrick.

t-zers

HELLO AGAIN, and big news of the week is that last week *NME* held its annual 'Christmas' party to celebrate its thirtieth birthday. The entire industry was invited and by ten-thirty the attendance was reliably put at "in excess of twelve people". The band — **Ma Cornporns Ol' Mountain Fanciers** — had lost their enthusiasm and the piled plates of fish-paste and cress sandwiches had their edges curling inexorably towards the fan-light.

We all sat around smiling through the hurt and looking up expectantly everytime footsteps began tapping down the stairs. Alas, it was invariably **Ralph** the janitor to see if we "were all done having our fun yet". Granted the forty fluorescent lights were unsympathetic to the party atmosphere, and the choice of venue — Upstairs At Trevor's Catholic Rooms — was not to our advantage. The DJ too perhaps misunderstood his clients' tastes. 'Seven Tears', 'Rivers Of Babylon', 'The Twist', 'Viva Espania' and 'Knock Three Times' were alternated with what came to be irritating regularity. Still **Phil** enjoyed it. And, quite possibly, had the mood been lighter, his routine with the two pickled onions and the King Frank might have been better received. Still, his light bulbs up the jumper bit got us laughing. Actually things weren't as bad as that. We'll recall the highlights through this column. . .

Mainly in the news come **Cliff** and **Sue**. The Big Romance. Will they or won't they? Are they or aren't they? We asked all these and more of leading Cliff authority **Ned Pepper**. "I think Sue will make an honest man of Cliff. After all, his past is all behind him." Sue's mum Mrs **Tarka Barker** was quoted in the *Mirror* as saying: "Because Cliff is unmarried there have been some very nasty rumours. Every time Sue goes out with anything in trousers she's either engaged or married or living with them!".

LIKE MOST Sunday newspaper-fostered scandals — and this one comes courtesy of *News Of The World* — there is a completely innocent explanation as to why sex-symbol **Teddy Pendergrass** had female impersonator **John Watson** alongside him when his car crashed in the States last week. It was given to us, via Teddy, by UK Teddy authority Mr **Pepe Screamer**. "Look, look, look. The simple fact —if anyone bothers to check these things — is that all macho sex-symbols have all kinds of things showered on them by fans during the course of a performance. On this night, on came this huge rag-doll and flopped at Teddy's feet. Well, we just put it in the car and it turns out that all the time it was this guy inside a doll-suit. Teddy is furious — he was going to give it to his GIRLFRIEND. But hey. What is America coming to if a national sex institution like TP can't be found giving lifts to outrageous and notorious homosexuals without tongues starting to wag? This is exactly how witch-hunts are started."

The man inside the doll suit is **Julio La Fiestae**, a natural redhead, who says; "This is not a stunt. Being in Teddy's latest smash is a big break for me. However with plaster and complete rest it should heal inside a year. Is this going out in Britain? That's amazing!". FACT: One of Teddy's biggest hits opened with the line *"The whole town's laffing at me. . .".* Oh surely not you dizzy butch thing!. . .

Andy Partridge of **XTC** has got yellow jaundice. He fainted onstage in gay Paree and by the time he got to an infirmary he looked like he'd been through the machinery at Pearce Duffs. Yellow jaundice can only be caught when the sufferer exposes himself to the sun whilst being in receipt of a clutch of very unpopular songs. This is Andy's fourth dose. . .

Donny & Marie Osmond's big budget Broadway spectacular closed on its opening night last week. Called *Little Johnny Jones*, its complete utter and irredeemable failure came as something of a thunderbolt to its stars, who'd even rented a house nearby, convinced of the vehicle's obvious destined longevity. The play was described to us by its backers: *Little Johnny Jones* was the moving tale of a showbiz family in danger of extinction because of the Western world's compulsion to hunt them down for their ivory. Donny played the title role and had one very moving scene in which he discovers his dying brother **(Jimmy)** who has just been attacked on the Utah wastes **(Merril & Alan)**. Donny takes his last remaining tooth and carves himself a home from it. We all cry as he sings the main theme: 'Mum's Gums Have Made Us All Glums'. There are no plans to revive either the show or Mr Osmond's accountant at this time. . .

And a big hand — a third to go with his eyes — to artist **Ian Wright**, who graces the LP pages of this hallowed journal — who last week won an award at the Silver Marker illustrator's exhibition. . .

THE SPECIALS have flaked away. Again! This time it's **Horace Gentleman** — in actuality **Harry Clamourcraft** — who's bolted out the door as soon as **Jerry's** eyes were averted. This leaves The Specials AKA with just two members. Conversely **The Members** have absolutely no specials. As soon as drummer **Brad** quits, **Dammers** will be the only nine piece solo act in Coventry and will be known as **The Special**. After that he'll start to worry. Stammers Dammers: "Yeah, uh, once it gets down to part of your, uh, anatomy leaving you, you've got to stop and make stock of yourself. No, hold on, that's *take* stock of yourself. I know my shins are unhappy with the set up as it stands and I heard a coupla ribs talking the other night about possibly cutting a few tracks under their own steam. Whatever happens I retain the name Specials AKA. As you know my front teeth left a long while back — and where are they now, eh?". Our spies tracked the missing dentures down to New York where they had minor parts in Donny's fast fading *Little Johnny Jones: One Star's Fight Against Mastication. . .*

The Other Party: at the **Fairclough's** foster-kids do in *Coronation Street* last week, records played were **XTC's** 'Senses Working Overtime' and **Pigbag's** 'Getting Up'. A weak strain of Yellow Jaundice reported at rehearsals the following day. . .

FABULOUS **Gary Numan** is quitting Britain for Los Angeles in a desperate bid to crack the US market. Garfield, who you may remember was humiliated several times in his *Roots*-style search for his ancestors — thinly disguised as a plane-expedition — says he will be back though. This news sent the pound plummeting to a new all-time low (£1 now worth .0042 of a Rupee). Worse! He announced that he will resume touring later on this year, so soon after bowing to public pressure and quitting the stage. Gary, who shares a surname with **Cliff**, told us: "Yes it's true. The surname **Webb** is something I share with the tennis eyed Christian. I have it during the week but Cliff borrows it at weekends, It's an arrangement that suits us both. . ."

And so back to our party: guests included **Midge Premier** and **'Go-Slow' Finutti** (former bassist of **Knuckle Touch** and barman at the Deal Dough Club respectively). *(Look everyone. We really did have an NME party last week. For some reason the T-Zers writer wants to belittle the event. It was at the Barracuda Club, was packed, had* **The Three Courgettes** *playing and hundreds and hundreds of sweaty famous guests. We should have a photo spread but there you go, that's modesty for you. It was tremendous. Honest. It's degrading I should have to go to these lengths to draw it to your attention. Take no notice of this pervert in charge. I know. I was there! — Ed)* Yes that's right folks. The Three Courgettes! And drink wasn't free! I should know. I was at home. Cleaning the inside of the oven out. . .

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Monty Smith
Paul Du Noyer
Production Editor
Tim Greenhalgh
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Chris Bohn
Gavin Martin
Lynn Hanna
Ian Penman
Paul Morley

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Rambali
Danny Baker
Bob Edmands
Penny Reel
Andrew Tyler
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns

Cartoons
Tony Benyon
Ray Lowry

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

Research
Fiona Foulgar

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

DAVE EDMUNDS.

D.E. 7TH.

INCLUDES FREE LIVE E.P.

LIMITED QUANTITIES ONLY.

ONLY 4.49.

HAIRCUT IN OXFORD ST.

You won't be a fool if you turn up at our Oxford Street shop on April 1st.

Because at 5.30 Haircut 100 will be signing copies of their great new album.

Come and meet Haircut 100 this Thursday. And make it a Fantastic Day.

the HMV shop

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BOLTON:** EXCHANGE STREET TEL: 394934. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **OLDHAM:** TOWN SQUARE SHOPPING CENTRE TEL: 6337332. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.